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DISNEY NEWS

SUSAN
CAROLYN
MIWAKO

The Disney Ambassadors: A Labor of Love

EPCOT Center's Stairway to the Stars

A Clean Sweep for the Disney Parks

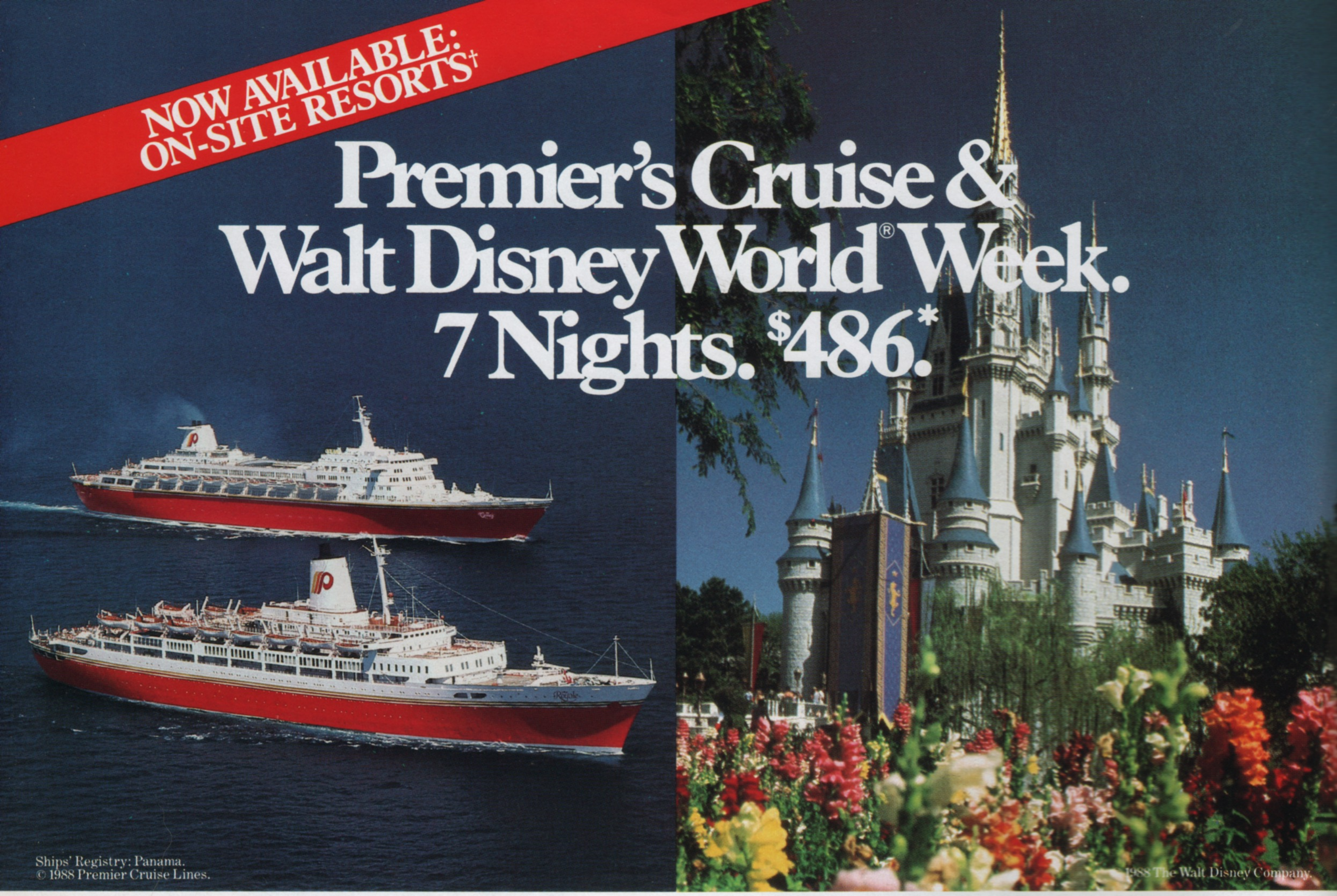

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TABLE OF CONTENTS

DISNEY NEWS

COVER STORY

On the Road for Mickey
Disney Ambassadors carry message of magic and fun around the world. **8**

RECESS

Blast into the past with a fifties fad and get ready for a wild, eighties-style sock hop! **24**

REMEMBERING WALT

After 48 years with Walt's company, *"Audio-Animatronics"* collaborator Wathel Rogers has a lot to recall. **42**

WHAT'S NEW

EDITOR'S NOTES

A bouquet of Disney stories for spring. **4**

LETTERS

DISNEY NEWS readers share their thoughts, comments and questions. **6**

DISNEY DINING

As the days begin to warm up, Town Square Cafe's "Cinema Sundae" will keep you cool! **27**

THEME PARKS

Disneyland features the fabulous fifties; Walt Disney World puts on an Easter Parade and Goofy Games; Euro Disneyland is moving along; and Tokyo Disneyland turns five this spring! **44**

PROJECTIONS

Who's Who in "Big Business," and who's saving whom in "The Rescue"? Plus, new films and old classics on The Disney Channel, and another animated series for syndicated TV. **46**

SUITABLE FOR FRAMING

A sylvan springtime scene with Bambi and Thumper. **Center**

SPECIAL FEATURE

Shortcut to the Top
by Bobbi Dorsch
Can talented young hopefuls find fame and fortune through EPCOT? Yes! **14**

FEATURE STORIES

A 'Round-the-Clock Clean Sweep
by Dave Fisher
It takes a pan and a broom and a whole lot more to keep the Disney Parks looking their best. **20**

Music in the Air
by Diane Krupnak Turner
Disney films abound with the sweet songs of spring. **28**

Something's New
Walt Disney World prepares two gala openings. **31**

The Disney Art of Gardening: Parterre Gardens
Planting picture-perfect portraits. **35**

Donald's Quackerjack New Voice
by Charles Solomon
A new talent provides Donald with that old, familiar voice. **38**

CREDITS

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ON THE COVER *(From left): Sue Anderson, Carolyn Long & Miwako Tanaka meet the world as Disney's 1988 Ambassadors to the World. Wayne Williams, photographer.*

Ed·i·tor

***From the Publisher:** With this issue we are pleased to introduce our new Editor, Anne Okey. Anne began her Disney career as an Attractions Hostess at Disneyland while attending California State College at Fullerton. She then spent several years in various capacities with internal publications, was involved in the opening of Tokyo Disneyland and, most recently, assisted with the early efforts for Euro Disneyland.*

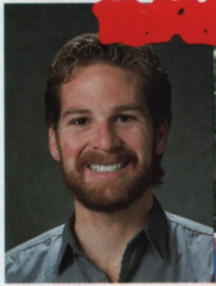
Anne Okey

It's springtime at last! The time of year when nature rouses herself from her long winter's nap and life begins anew. At Disney that means a whole new crop of fun and excitement—from the magic of film to the wonderful world of television to adventure in the Disney Parks. And this issue of **DISNEY NEWS** is just blooming with a variety of colorful stories from the Disney garden.

Our cover features three of our fairest blossoms—the 1988 Disney Ambassadors, Carolyn Long for Disneyland, Sue Anderson for Walt Disney World, and Miwako Tanaka for Tokyo Disneyland. **"On the Road for Mickey"** traces the evolution of the Ambassador program since its inception in 1965, and follows the fledgling Ambassadors on their rigorous training from California to Florida to Tokyo.

In **"Shortcut to the Top,"** writer Bobbi Dorsch captures the heartbreak and thrill of trying to make it in "show biz." And then proves that the show does go on—at the EPCOT Institute of Entertainment Arts, where young hopefuls are given a unique opportunity to "reach for the stars."

What spring issue would be complete without a story on—you guessed it—cleaning! Dave Fisher, "Imagineering" writer and a former Custodial Host at Disneyland, treats us to a behind-the-scenes look at what it takes to give the Disney Parks **"A 'Round-the-Clock Clean Sweep."**


Dave Fisher

Bobbi Dorsch

Diane Krupnak Turner noticed that several Disney films which seemed to harken on spring were accompanied by music that matched the mood of this lighthearted season. Her **"Music in the Air"** is a lilting tribute to the sounds and songs of a Disney spring.

He may sound like the same irascible Donald you've known and loved for years, but there's a new man behind the duck these days, and Charles Solomon introduces him to you in **"Donald's Quackerjack New Voice."**

You won't want to miss **Disney Gardening**, either. Dawn and Max Navarro show you how to create pictures with plants, illustrated by stunning examples of the famous Disney parterre gardens. The Navarros also give you a blast from the past in **Recess** where they recreate the fifties fad of decorated socks (a "must" for any successful sock hop!)

And still there's more! **"Something's New"** gives you the scoop on the newest additions at Walt Disney World; Wathel Rogers, a pioneer in the Disney innovation of *Audio-Animatronics,* sums up 48 years of **Remembering Walt;** and, finally, our **Theme Parks** department and **Projections** tell it like it is—up-to-the-minute reports on what's happening, where, and when.

There's lots to catch up on, so get out the hammock, put up your feet, and settle back for a good spring read!

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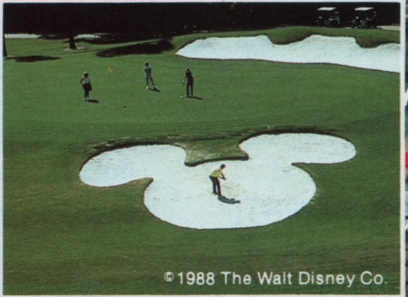

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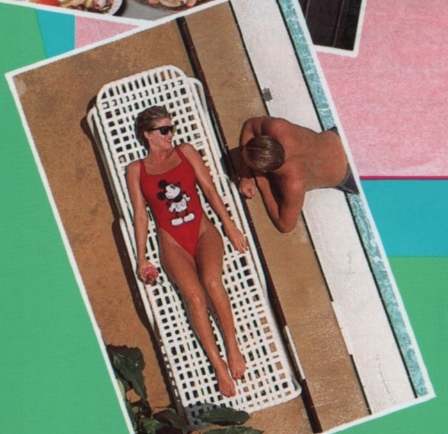

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*June 12 — August 20, 1988.

TO THE Editor

We recently returned from a trip to the Orient, and while we were in Japan, we had an opportunity to visit Tokyo Disneyland. I was amazed at how much like "home" it felt! Everything was just as clean as Disneyland in the U.S., the people were just as friendly, and the attractions just as wonderful. And it seemed to be just as popular with the Japanese as Disneyland is with Americans. I guess "Disney" really is an international language!

Doris and Mark Keller
Phoenix, AZ

Tokyo Disneyland marks its fifth anniversary this year, so check our Theme Parks department for news of their celebration.

The article on Michael Eisner and Frank Wells (Fall 1987) took "a look at the future." Under real estate there was no mention of the development of Independence Lake. Could you please tell me whether there are any plans to develop a mountain lake setting either in the Sierras or elsewhere?

R. Earle Sweat, M.D.
Santa Rosa, CA

There are no immediate plans to create a Disney mountain resort.

At the moment The Walt Disney Company is actively involved in a multitude of projects that will keep us busy for quite a while. These include the undeveloped property at Walt Disney World, new attractions for Disneyland, and the Euro Disneyland project. Of course, we're always exploring new ideas for the future, so perhaps someday...

The Employee Relations office of our General Electric business does a great job of making the DISNEY NEWS available to its employees. I read the magazine from cover to cover each issue and thoroughly enjoy all the great things I learn about Walt Disney, Walt Disney World, etc.

I've visited Walt Disney World often since it opened. I'm always amazed at the new things there are to see and do even though I'm there so often.

The readers of DISNEY NEWS would probably be as interested as I would be in reading an article about the planning that is done to assure that there is always something new to see and do at each of the Disney attractions.

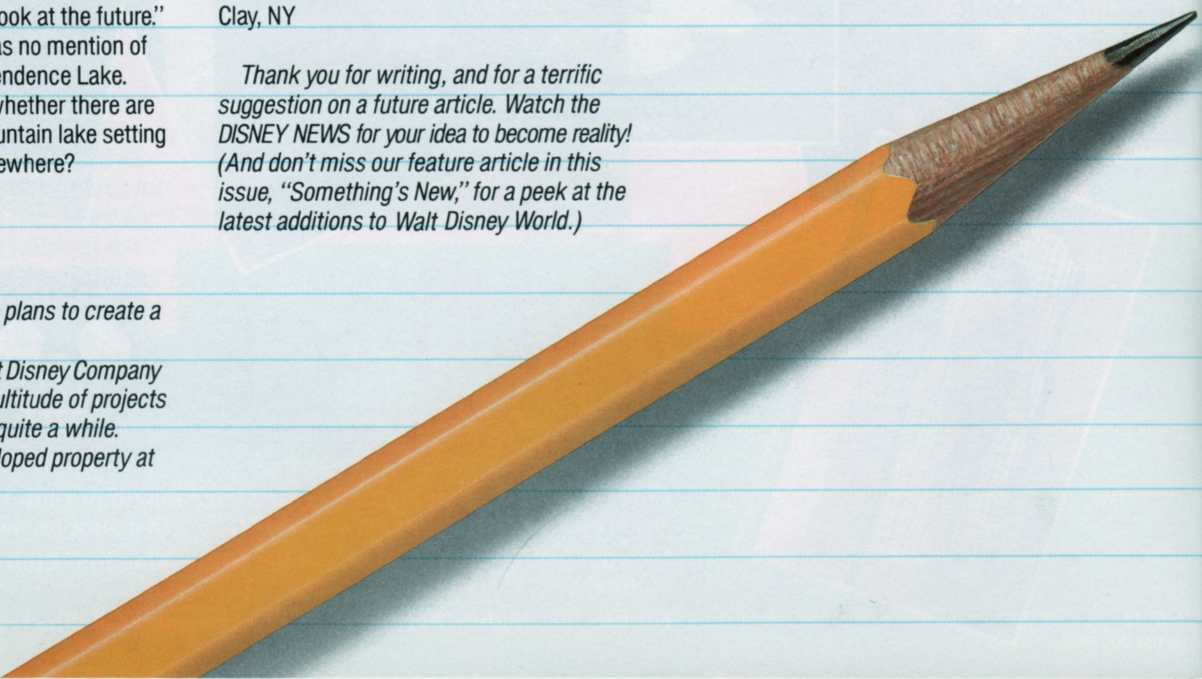
Constance Woods
Clay, NY

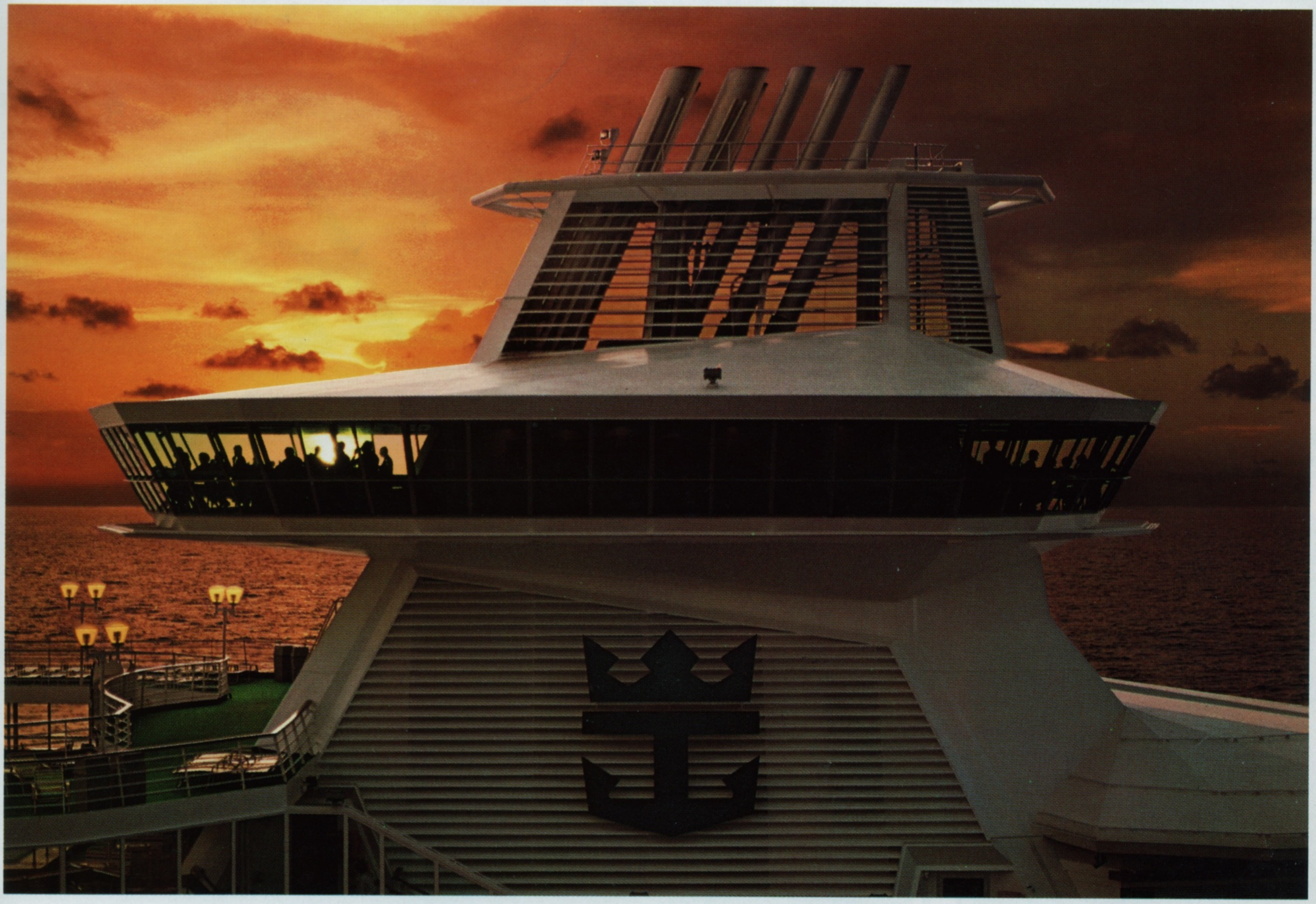
Thank you for writing, and for a terrific suggestion on a future article. Watch the DISNEY NEWS for your idea to become reality! (And don't miss our feature article in this issue, "Something's New," for a peek at the latest additions to Walt Disney World.)

Disneyland

I would like to share this picture with you as a "thank you" for the wonder and joy Disneyland gives "people of all ages." Thank you!

Donna Wdlko-Frankovic
San Diego, Calif.





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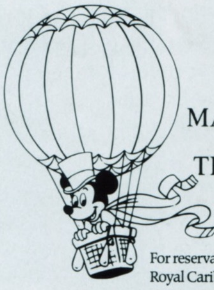
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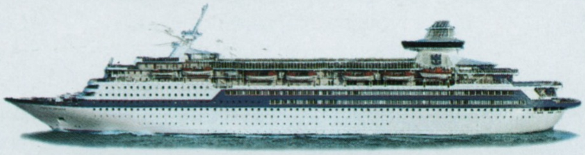

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ON THE ROAD FOR Micke

Memory-Making Adventures of the Disney Ambassadors

The air is electric with the excitement of anticipation. The band plays, speeches are made, spectators crane their necks for a better view. Finally, a drum roll...and a hush falls over the gathering. A muffled cough here, a baby's soft coo there, feet scuffling leaves along the curb, are the only sounds that disturb the quiet.

For the four young people facing the audience, the silence is deafening. Each is certain that their thoughts can be heard by the crowd that now waits patiently with them.

Their hopes and fears bombard them in the silence: "What will I do if it's not me?" "I hope I don't embarrass myself...or my family!" "The others are probably more qualified than I am anyway, so I may as well be prepared for one of them to get it." "It's really probably better if I *don't* get it. Then I can go back to school next year and get moving on my career." And, without exception, "Maybe...just *maybe*...it might be me!"

After what seems an eternity, a name is announced, and one person is launched into a year of activity that will affect the course of the rest of their life.

No, the action isn't taking place in Atlantic City. It's right in the heart of Walt Disney's dream-come-true—Disneyland ...and Walt Disney World...and Tokyo Disneyland. Almost simultaneously, three young people are selected to represent the Casts of the Theme Parks, and the whole of The Walt Disney Company, as a Disney Ambassador to the World.

For one year, the individuals selected will travel literally thousands of miles, sometimes all the way around the world, to bring the Disney magic to life for millions of people...adults and children alike...who may never otherwise have the opportunity to meet Mickey Mouse in person, or hear first-hand about Disneyland, the Magic Kingdom, EPCOT Center, and all the other wonders being wrought by Walt's successors.

> "Maybe... just maybe... it might be me!"

In last November's ceremonies, the selections resulted in Carolyn Long as the 24th Ambassador for Disneyland, Susan Anderson as Walt Disney World's 16th Ambassador, and Miwako Tanaka, the sixth for Tokyo Disneyland.

As with all previous Ambassadors, there was no way to predict that these three young women would be chosen to undertake this mammoth responsibility. They come from different backgrounds, they work in different capacities in their respective Parks, they are of different ages and experience. Yet, for 1988, they will share the spotlight as Mickey's companion on countless tours, appearances, interviews, and visits.

Carolyn Long, 23, has been with the Entertainment Division at Disneyland since 1985, performing as various Characters and in parades. Through a scholarship, she has had special training in ballet, including the San Francisco School of Ballet and the Boston School of Ballet. "As Ambassador," Carolyn says, "I'm looking forward, especially, to visiting hospitals and orphanages... to bring the Disney magic to them."

Susan Anderson, 24, began in Merchandising in the Magic Kingdom at Walt Disney World in 1980, and is currently a supervisor there. Susan is a very determined individual, as she notes with a chuckle, "I hold the record for Ambassador tryouts...this was my fifth time to apply. If you really want something, you've got to keep trying. I really wanted this."

At 19, Miwako Tanaka, a Merchandise Hostess at the Golden Galleon, is the youngest Ambassdor ever selected, but she feels confident that she will be able to fulfill her awesome duties. "I am excited to be able to visit areas where people can't easily come to Tokyo Disneyland. I want to introduce them to the Park... to see how effective I can be...how many will come because we visited?"

Outwardly polished and poised, Long still excudes a fresh, young outlook, a

y
SUSAN

Kendra Howell (1987) speaks up for Mickey and Disneyland

naivety at times and, always, an exuberance for life.

Fragile-looking, almost ethereal, Anderson's delicate features belie the confident, determined young woman within. But there is mirth in her beautifully expressive eyes, and sincerity.

Robust, constantly in motion, and with a giggle always ready to escape, Tanaka-san is a merry soul eagerly setting forth on an exciting journey.

Three very different women, who will, for one year, direct their efforts, personalities, and talents to a single purpose: bringing the magic of Disney to the world.

During their intensive training, the three had already begun to form the bond that seems unique to the Ambassador Program. Their training included in-depth overviews of every division within The Walt Disney Company, beginning at Disneyland, the Studio, and Walt Disney Imagineering in California, then on to Florida for a course in Walt Disney World, and finally, (and for the first time in the Program's history) to Japan and Tokyo Disneyland. At that point, each returned to her own Park for extensive cross-training in every aspect of the operation.

As they were leaving California for the second leg of their journey, all talked about how close they had already become. Suddenly, Long became pensive, "It will be so hard to leave each other..." But before the scene could become maudlin, Tanaka-san hugged her playfully and chided, "Don't start crying so soon!" Clearly, the bond has formed.

These young women are the continuation of a tradition begun at Disneyland back in 1965 when Walt still walked the Park.

Jack Lindquist, Executive Vice President of Creative Marketing Concepts, and acknowledged "godfather" of the Ambassador Program, has been in on it from the beginning. "Back in 1964," he recalls, "We were preparing for Disneyland's Tencennial, and we had a thought: we had such wonderful young people working here, why not select a young lady from among the Cast each year to represent Disneyland and the whole company, both within the Park and around the world...to go on the road, to different cities, to meet with the media, and so forth.

"We sent a memo to Walt about it; it came back a few days later with a note, 'Sounds good, let's do it.' So that's where it started."

While the basic premise of the program has remained constant over the years, Lindquist admits to some significant changes. "Back in the '60s when we started, it was only open to young ladies, single, between the ages of 18 to 24, and so forth. Now, it's open to every Cast Member."

From the very beginning, each Ambassador has been accompanied by a chaperone, and this position, too, has evolved into a much more comprehensive responsibility. "The first chaperone," remembers Lindquist, "was Vinnie Reilly. She just went along on the trips. Then I assigned a fellow working in Marketing to the job— a retired sergeant major of the U.S. Marines—Frank Forsyth, absolutely the most unforgettable character I've ever met!

"At the time, I was looking for somebody who was trustworthy...who could be a combination drill sergeant and housemother. Frank was all this and more. He was really strict with the girls, but they adored him.

"There was one time, 1975, in Washington D.C., Kathy (Smith) Hall (Disneyland) and Suzy O'Hara-Wellbaum (Walt Disney World) had been to the White House. One of the guards wanted to take Suzy out. Frank finally agreed to let him meet her in the hotel lobby, have a Coke, and visit for one hour. Frank stayed with them the whole time!"

With the retirement of Forsyth in 1976, Gwen Welch took on the job, and it became a full-time coordinator position.

Welch initiated a tradition which is still continued at Disneyland—the "tradition of the plaid." Because the Tour Guides in the Park wear plaid, and because the Ambassador is the ultimate Tour Guide during that year, Welch decided that each Ambassador should have a "personal plaid" selected for her (or his) costume. The plaid is chosen to complement the coloring and style of the individual. Barbara Warren (Disneyland, 1986) explains, "All the plaids are distinctive. For example, Mindy Wilson (Disneyland, 1983) was outfitted in a very blue plaid, while mine was red. Carolyn's plaid is probably the most unusual we've ever had, almost a teal blue, to highlight her strawberry blond hair and fair complexion."

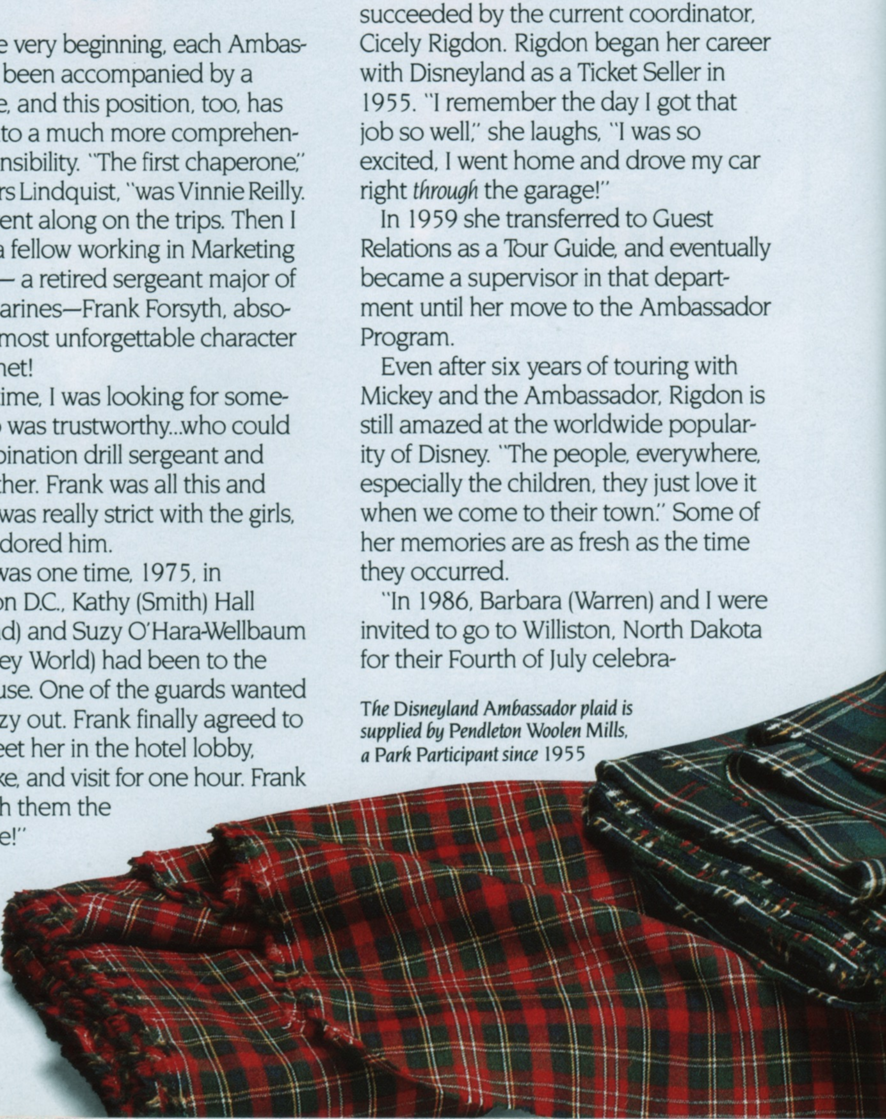
When Welch retired in 1982, she was succeeded by the current coordinator, Cicely Rigdon. Rigdon began her career with Disneyland as a Ticket Seller in 1955. "I remember the day I got that job so well," she laughs, "I was so excited, I went home and drove my car right *through* the garage!"

In 1959 she transferred to Guest Relations as a Tour Guide, and eventually became a supervisor in that department until her move to the Ambassador Program.

Even after six years of touring with Mickey and the Ambassador, Rigdon is still amazed at the worldwide popularity of Disney. "The people, everywhere, especially the children, they just love it when we come to their town." Some of her memories are as fresh as the time they occurred.

"In 1986, Barbara (Warren) and I were invited to go to Williston, North Dakota for their Fourth of July celebra-

The Disneyland Ambassador plaid is supplied by Pendleton Woolen Mills, a Park Participant since 1955



tion. It was going to be a big deal, even the governor was going to be there. Do you know, every child in their school system wrote to us asking us to come... now that's impressive! It was the *best* time—small town in middle America, red, white and blue, patriotic, proud-to-be-American. Kendra (Howell) and I went back again last year to celebrate their 100th anniversary."

Mickey's notoriety outside the states is equally impressive. "In 1985, Melissa (Tyler) and I did a round-the-world tour to promote Disneyland's 30th Year Celebration. This really made you realize just how well known we really are.

"One event occurred in Budapest, which is, of course, behind the Iron Curtain. They wanted Mickey Mouse to make an appearance. About 2,000 children were in the auditorium, Melissa played the piano, and when she came to the "Mickey Mouse" song, those children started singing. They knew all the words. And, every child was in some kind of costume—Mickey, Minnie, Donald Duck—some elaborate, some made of paper, but every child had a costume. And they were so well-behaved, so quiet, so intent on what was going on. And there were just as many outside, who couldn't get in. All hoping to see Mickey. I was in tears...all those children so happy to see Mickey Mouse."

At Walt Disney World, Louise Gerow has been the Ambassador coordinator since 1976. It was Gerow who accompanied Cynthia Pleasant (Walt Disney World, 1983) and Mindy Wilson to Japan for the opening of Tokyo Disneyland. "It was wonderful for all of us," she recalls. "Besides being involved in all the activities, we were also given a tour of the countryside so we were able to experience some of the culture of Japan." She continues, "Everyone was so gracious... the Park was so beautiful...the ceremony so impressive. I felt very privileged and fortunate to be there." And the Ambassadors? "Oh, they were ecstatic...and busy!"

The Ambassadors have had their memorable moments, too. Suzy O'Hara-Wellbaum recounts one of the more unusual Ambassador adventures she and Kathy (Smith) Hall encountered during their term. While on a worldwide tour as the official 'Visit the United States Ambassadors,' they were stopped at a roadblock in Germany by police looking for the kidnapers of West Berlin's candidate for mayor. "We showed them our passports, our red, white and blue uniforms, and all our identity papers, but they wouldn't let us through," she says. "Frank Forsyth even tried to give them his little gold Mickey Mouse pin, but they insisted on a full-scale security check. We finally got it straightened out, but the police actually followed us to the station to make sure that was our destination. We were never quite sure afterwards that we weren't being followed by secret agents wherever we went."

Willie vander Zwaag (Disneyland, 1982) saw most of the world during her tour, and recalls, "A highlight was meeting Princess Margriet of Holland. Since my family is Dutch, this was really exciting."

Sherry (Swets) Hornsby (Walt Disney World, 1972) was the first Ambassador to serve an entire year after the resort opened. She remembers, laughing, "I spent the majority of my year touring the United States and Canada, dispelling rumors of 30-mile traffic jams, and

Tokyo Disneyland Grand Opening, 1983

An Ambassador must be confident in front of the camera

Mindy and Mickey making friends, 1983

The new Ambassadors joined former Walt Disney World Ambassadors for an evening of information and fun

Miwako, Susan amd Carolyn mingle with guests in the Magic Kingdom at Walt Disney World

Sharing a once-in-a-lifetime experience creates a special bond among the Disney Ambassadors

assuring the world that, yes, we did have hotel rooms available."

Even with the diversity of individuals that have been selected for the Ambassador role, in 24 years there has never been a bad choice. "Every one of them," asserts Lindquist, "has been great." Rigdon concurs, "Each one of them has brought something different to the Program; each one has been special."

And just what is it that makes an Ambassador? What element is consistent in each of these disparate personalities? What characteristic binds such a variety of individuals into an almost family-like kinship?

No one can quite put it into words, but Lindquist tries, "You look for someone who will project the Disney image, all our people do that; you look for someone who you think will be able to handle the situation. This is a very demanding job, like anything that carries a VIP, or 'star' status. When someone puts a mike in front of you, turns the camera on you, you have to forget how tired you are, or hungry, or lonely. But when it comes right down to it, it's instinct. One person will just have it...that 'spark.' Then you just know, 'that's the one.' "

Whatever the reason, the Disney Ambassadors have seemed to share some elusive trait...a trait that has led them to shared experiences, lasting friendships and, in some cases, similar careers.

A year of whirlwind activity begins

Tokyo Disneyland
WELCOME

Six former Walt Disney World Ambassadors found careers within the Company, and one, Suzy O'Hara-Wellbaum picked up a new career at the Studio when her husband was transferred to California. Nine former Disneyland Ambassadors are currently pursuing their careers at the Park, the Studio, and Walt Disney Imagineering. And another, Sausha Sherbin, (Disneyland, 1968) has recently taken a part-time position with Security, just for fun.

Of the three fledgling Ambassadors, time will tell.

Long's original goal was to become a lawyer, but things could change, "After meeting so many people in the Company, and finding out about so many different, and really interesting jobs, I don't know. I may change my mind before the year is out."

For Anderson, there is no doubt. "I plan to stay with the Company. I love working for Disney and I don't see myself leaving—especially after this experience. I feel I'll have even more to offer."

Tanaka-san hasn't even begun to think about it. "All the previous Tokyo Disneyland Ambassadors, except the last one, have gotten married and don't work at all now. I don't know what that means for me," she laughs, "but I'll wait and see."

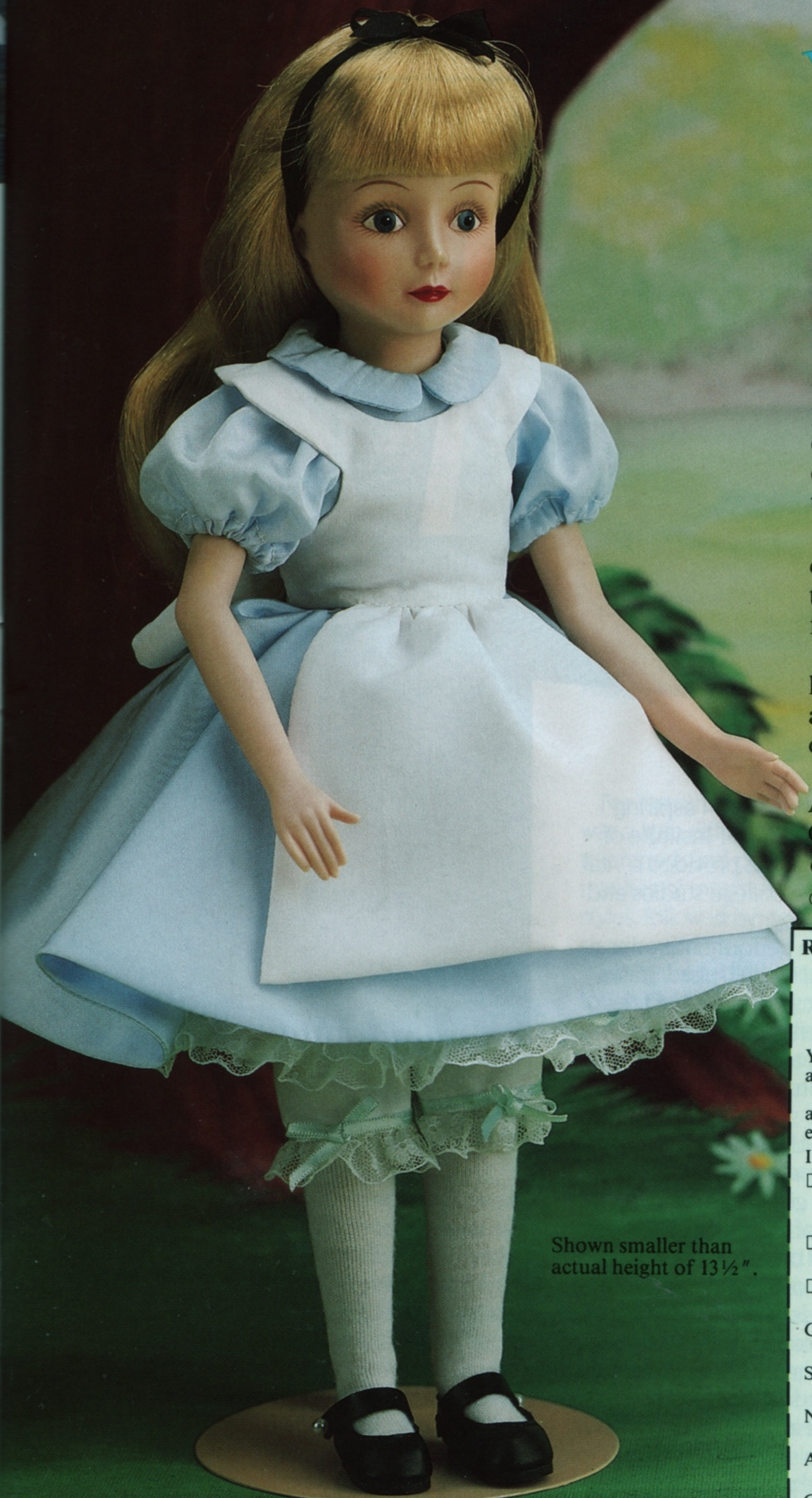
And so their year—the most unforgettable, challenging, remarkable year in their lives (according to every former Ambassador, without exception)—begins.

by Anne Okey

Photos by Wayne Williams

DISNEY'S

Alice in Wonderland



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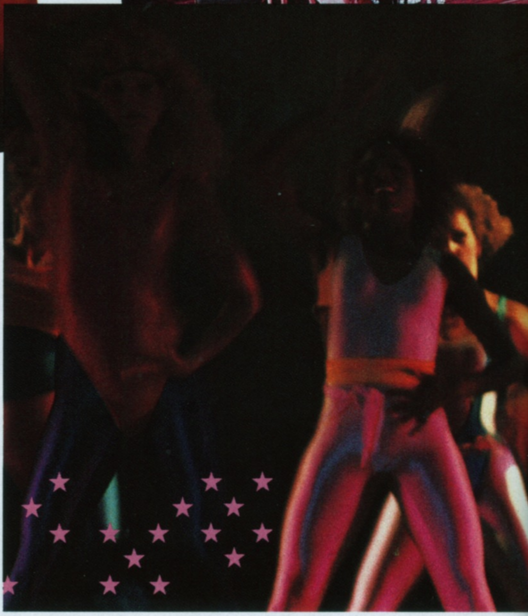
THE ALL AMERICAN COLLEGE BAND
Disneyland

The "warm-up" act for the Institute of Entertainment Arts

Singers...



Dancers...

"I'm just a Broadway Baby
Learnin' how to sing and dance
Waitin' for my one big chance
To be in a show!
"Broadway Baby
Walkin' off my tired feet
Poundin' 42nd Street
To be in a show!"
—"Broadway Baby" from "Follies" by
Stephen Sondheim

Making it in show business—a long, exhausting, heartbreaking process. Countless films, plays and books tell the same story. The struggling performer, waiting tables by day, singing and dancing by night. Clutching an 8x10 glossy in one hand and a fraying dance bag in the other, the wide-eyed hopeful shows up at "The Audition" only to get in line with 185 other wide-eyed hopefuls. Then, less than halfway through the star-to-be's routine, a faceless voice in the back of the theatre yells, "Thank you!" and another chance has passed by.

If this were a movie, the producer would rush in and say "Wait! Our star just broke a leg. *You* must take the part!" One magnificent performance later and, bang, a star is born.

Unfortunately, the entertainment industry is not a movie. The hard reality is that there are more than 70,000 members of the Screen Actors Guild, 85% of whom are out of work on any given day. Similar dreary statistics haunt other performing unions as well. Having talent is not enough. Getting the job—that's what it's all about.

At Walt Disney World, however, a unique program is making it possible for novice singers, dancers and musicians to not only learn their crafts, but realize their dreams as well. For 44 aspiring young people, the EPCOT Institute of Entertainment Arts has provided a vital transition between college studies and professional employment.

"This concept in performance education has no equal in the United States," says Bob Radock, program director. "These performers have excelled at the college level and are seeking professional recognition. We're helping them bridge the gap."

The basic idea behind the Institute is an internship/apprentice program. The talent selected is given the best possible training in each of three disciplines—music, voice and dance. In return, the students perform on a Disney stage. "The internship process has long been recognized by technical industries, business, medical professions and education communities," Radock points out. "We're just introducing it into the entertainment profession."

The idea for the program really began some 17 years ago with the All American College Band at Disneyland. Under the banner of the Disney Entertainment Work Experience Program, top collegiate musicians from all over the United States were auditioned and selected to participate. They not only performed regularly in the Park, but also attended clinics for two and a half hours each day, conducted by noted musical performers.

The program was so successful that in the years to follow it was expanded to include the All American College Singers and the All American College Street Theatre. Shortly after EPCOT Center opened, the All American College Orchestra was added to the line-up. By

O THE

TOP

at Disney

Musicians...

Performers...

That's Entertainment!

1984, the idea of creating a formal institute of performing arts began to take shape, and in 1986 it became a reality.

The search for the 16 instrumentalists, eight singers and 20 dancers that would make up the Institute's first class began in October, 1985, in a nationwide talent search. Singers and dancers were required to sing two songs—an up-tempo and a ballad—and learn and perform a dance combination. "The choice was up to each performer whether to sing first or dance first," Radock says. "But you risk getting cut after either one."

For instrumentalists, the procedure was a little different. Each was required to prepare and perform three to five minutes of music using three contrasting styles, followed by sight-reading selected show music.

While the audition process may sound tough, Radock takes great pride in the fact that Disney auditions are actually very personal. "They may be in with a large group of people, but they leave with a positive feeling that they were given the chance to do what they do well—that they were seen and heard," he says.

Besides Radock, the audition team for that first year included dance coach George Koller, voice specialist Larry Boye and instrumental specialist Jim Christensen. After several weeks, and more than 3,000 prospective hopefuls later, the team returned from the field with hours of videotapes. Careful scrutiny of the tapes finally yielded the handful of interns for the fledgling program.

The selection criteria actually falls into two general categories. The first is, of course, talent. For singers and dancers it boils down to sheer ability and training. For instrumentalists, it's the versatility they display coupled with an accomplished sight-reading technique.

Secondly, Radock, Koller and Boye search for two qualities that are much harder to define, but are equally important—personality and passion. "In simple terms," Radock explains, "it's just a glow, a natural energy. It's the kind of performer who walks in here with a sparkle in his eye...the person who if you sit back at the table and say 'Go ahead and perform for me,' is someone you really want to watch."

In musicians Disney also looks for "extras." "Since it's Walt Disney World, we're in the live entertainment business, not the recording business," says Jim Christensen. "Therefore a good deal of showmanship is required. So if I find a trombone player that can play banjo and maybe sing a little bit, he's the one who's going to get the job."

Looking for the extra talents has resulted in some interesting "doubles." Last year Christensen had a young lady in the orchestra who was not only a fine violinist, but also an accomplished country fiddler. Then there was the tuba player who could ride a unicycle. "The finale of our circus medley featured all these songs from the musical 'Barnum,' Christensen recalls, "and he'd come out on a unicycle playing a sousaphone. Now that's something you just don't find in the Yellow Pages."

Once selected, the students came to Florida where the Institute provided housing, a weekly stipend and, most importantly, training. Nearly 12 hours per week was spent in workshops and clinics with professional clinicians. Sessions for vocal interns provided instruction on music, diction and voice. Dance interns learned about improvisation, dance training and musical theatre performance. And instrumentalists sharpened musical skills, picked up advice on recording session techniques, the recording industry and career options.

Industry professionals were also brought in to share their knowledge and give advice to the newcomers on a practical level as well. They included such big name talent as Carol Lawrence, Pat Boone and Wayne Newton who, together with some 20 other prominent entertainers, have lent their names and support to the program. Wayne Newton is particularly enthusiastic about the Institute and serves as a member of the Board of Directors.

"This program gives these kids the opportunity to be bad," says Newton, adding quickly, "not that they are, don't misunderstand me. But it's a place to learn. We don't ever learn from the correct things that we do. We only learn by the mistakes. So any time you've got the opportunity to hone something, to take it in front of a crowd day after day after day, if you survive that process alone, you're going to be a better entertainer."

In addition to sharpening their performance skills, the interns received invaluable instruction on other vital areas of the entertainment field dealing with the business of show business. Some of the areas covered included how to get an agent, what to look for in a manager, what kind of contract to sign and not sign, the ins and outs of performance unions, how to write a resume, how to promote yourself, financial mangement, and understanding the roles of the producer, director, writer and stage manager.

While most of the interns were interested in being performers, some also expressed interest in behind-the-scenes roles. Therefore clinics were also offered in show production such as "How to Front a Show," "Writing an Original Show for Broadway Repertory Theatre," "The Walt Disney Spectacular: How to Stage and Produce," and "Creating, Financing, Building, Directing and Maintaining a Show."

But who are these young people?

They come from all over the United States. For some, the Institute is their first "professional" job. For others, this is one more stop in a long line of theme park performances, dinner theatres, bands, etc. As to why they want to perform, the reasons are as varied as the individuals themselves.

At the age of four, Deborah Arnett stood with her grandfather in front of Cinderella Castle and decided she would sing and dance in the Magic Kingdom. "My mother started my dance lessons a year later," says the 19-year-old native of Orlando, Florida.

"When I was five, I was hospitalized for asthma," says dancer Julie Carter, also 19, from Pine Bluff, Arkansas. "The doctor suggested ballet classes as good physical therapy. I've been dancing ever since."

"My brother played trumpet," says 22-year-old Ken Watters who began playing his horn in the sixth grade, "and they were cheap to rent. It didn't matter what

FANTASY FOLLI

The secret to success: talent, personality, and passion

WALT DISNEY WORLD
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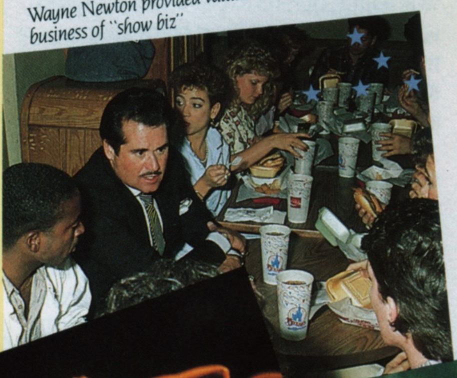
Wayne Newton provided valuable insight into the business of "show biz"



"At my next audition, I know I'm going to do great!"

Deborah Arnett

Julie Carter

instrument I played, I just wanted to make music."

When your best friend's dad owns a dance studio, you soon find yourself performing tap, jazz and acrobatics. That's what happened to Ray DeChiara from Morristown, New Jersey. "What's funny is that my friend stopped dancing and I'm the one who's trying to make it professionally."

The list goes on and on. One common thread connects them all—each one has a dream to make it in show business and, thanks to the EPCOT Institute of Entertainment Arts, each one has had the opportunity to perform before millions of Walt Disney World guests.

In terms of reaching the goals the Institute set out to achieve, the success rate is very high. The interns themselves are the biggest fans of the program. Their comments range from "We had some excellent clinics," to "I've got much more confidence than I ever had before," to "At my next audition I know I'm going to be better prepared and I'm going to do great!"

Now if this was a Hollywood movie, all of these aspiring hopefuls would have come away with one more essential—a job. This isn't a movie...but it *is* Disney, famous for making dreams come true. True to form, at the conclusion of the program, all 44 members were invited to audition for professional performing roles at Walt Disney World. About 98% of them did...and were placed in shows throughout the property.

But the success story gets even better. The remaining two percent of the students were scouted by other industry professionals. They are currently working on cruise ships, and in theatres and night clubs. Many are headed for Broadway and Hollywood.

As far as the future of the Institute is concerned, the program is off and running again. A recent audition tour has just been completed to select the interns for the summer session which will run from mid-May through Labor Day. Then, in the fall another program is scheduled to begin. Program and audition information can be obtained by writing: EPCOT Institute of Entertainment Arts, P.O. Box 10,000, Lake Buena Vista, Florida, 32830-1000.

Plans are also in the works for internship programs in the areas of lighting, sound, and scenic design, as well as show production and management. Still another projected facet of the Institute calls for student interns from around the world to bring their authentic international performances to World Showcase.

When it comes to predicting who might rise from the Institute ranks to stardom from the first class, George Koller says, "you're never quite sure which ones are really going to make it big. Sometimes it's a real surprise...This is an interesting generation because a lot of these kids have left college, some of them have never been at all, and their attitude is 'I'm just going to make it.' So keep your eyes on these kids. They are people to be respected."

"Someday, maybe
All my dreams will be repaid
And I would even play the maid
Working for a nice man
Like a Ziegfield or a Weisman
In a big time, Broadway show!"

by Bobbi Dorsch

Getting the job, that's what it's all about

Ken Watters

Ray DiChiara

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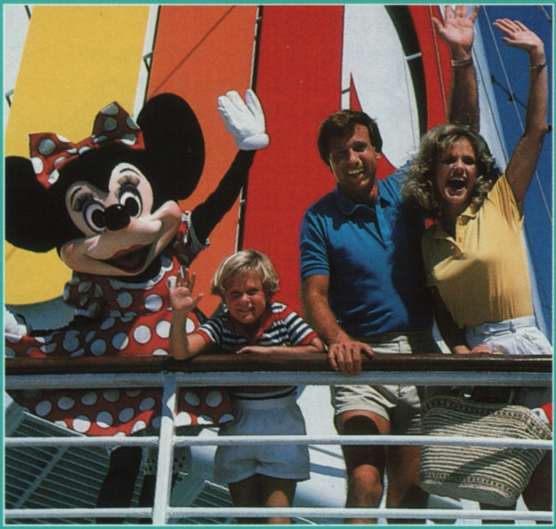

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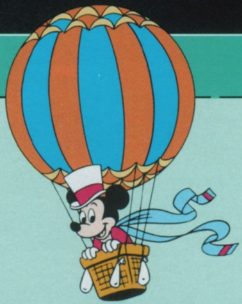

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A'ROUND CLEAN

Keeping th

In his struggle to bring Disneyland from dream to reality during the early 1950s, Walt Disney ran into quite a few roadblocks. Skeptics scoffed, bankers balked, and even his own staff wondered what the boss was getting himself in to. However, the last place Walt expected resistance was from his wife, Lillian. Nevertheless, he got it.

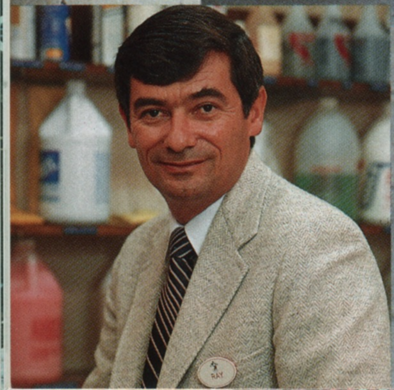
"When I started on Disneyland, my wife used to say, 'But why do you want to build an amusement park? They're so dirty.' I told her that was my point—mine wouldn't be."

True to his word, Disneyland wasn't, isn't, and never will be. Dirty, that is. In fact, the cleanliness of Disneyland, Walt Disney World and Tokyo Disneyland is so legendary that it's one of the qualities that consistently impresses guests the most.

"Guests have come to expect this Park to be clean," says Ray Sidejas, Manager of Disneyland Custodial and a 23-year Disney veteran. "We're the original; we established the standard—the model that other theme parks try to measure up to—and people have come to expect the very best from all the departments that support the Park. The challenge is to live up to our guests' expectations."

Sidejas' office is a study in contrasts. Behind his desk are two framed prints of the world at its most beautiful: one a shimmering seascape; the other an idyllic waterfall cascading into a lush valley.

However, sandwiched between these peaceful scenes is a photograph of four Disneyland Custodial Hosts pushing power vacuums down a confetti-drenched Main Street, U.S.A. To guests, these flurries of confetti raining down on Main Street seem almost magical; to Custodial Hosts and Hostesses, they are reality. After all, what goes up must



"Team work at its best!" Ray Sidejas, Manager of Disneyland Custodial

THE CLOCK SWEEP

Parks Clean

come down. And what comes down must be cleaned up.

"Routine operating days are a thing of the past," says Sidejas. "We now deal with more demanding requirements in supporting events such as Circus Fantasy and State Fair. We now work with exotic animals—elephants, bears, etc.—and enormous amounts of confetti that are used in parades. These events last for weeks or months at a time."

So what's the secret? How are the Disney Parks kept so clean?

Simply enough, it's dedication, teamwork, careful planning, pride; in other words, all the usual hallmarks of a successful organization.

At the Disney Parks, the Custodial operation is divided into three functions: there are the ever-present "sweepers," who patrol the Parks for litter and spills; then there are Custodial Bussing Hosts and Hostesses, who maintain the dining areas at many of the restaurants; and, finally, there is the night crew, which cleans literally every corner of the Parks after closing.

"The operation cannot exist without all the elements," says Sidejas. "The day operation (sweeping and bussing) controls the Park's appearance and reacts to special events—as well as the unforseen. This is the part of the department the guests see, but it's just the tip of the iceberg. The night crew and "rooster" crew report in after the Park is closed. Their objective is to restore the Park to its previous high level. Team work at its best!"

It's a 24-hour-a-day, 365-day-a-year operation that requires a tremendous amount of time, money and training, not to mention people. At Walt Disney World, with two Parks to maintain (the Magic Kingdom and Epcot Center), the Custodial Department numbers nearly 900 people (over 1,000 during the peak seasons of summer, Christmas and

"Rooster" crews clean the Parks from top to bottom each night

BIG THUNDER MOUNTAIN RAILROAD

"We face the same challenges..." Roy Young, General Manager of Custodial for the Magic Kingdom and Epcot Center at Walt Disney World

Nightly polishing keeps the Carrousel's brass poles gleaming

Easter), while both Disneyland and Tokyo Disneyland employ up to 600 each in their Custodial operations.

Of those more than 2,100 Cast Members, approximately half work the graveyard shift—usually midnight to eight in the morning—a time when most people are asleep. But, for a Disney Park, the wee hours of the morning mark the busiest time of the day for getting work done.

During that time, the Parks get their most exhaustive and extensive cleaning. Pathways and streets are washed down every night with fire hoses, and pressure-washed to remove gum deposits on a nightly basis. Shop floors are swept, then polished or waxed. Carpets are vacuumed and shampooed. Kitchens and restrooms are scrubbed and freshened. Not to mention the one-of-a-kind attractions found only at Disney Parks! And all must be completed within a limited window of time.

Each person on the crew is assigned a specific detail—and the attention given to each job often borders on the amazing. For instance—imagine polishing over 100 brass poles on the King Arthur Carrousel every night!

A sign in the Disneyland Custodial Office says it all: "The Park doesn't clean itself, people do." Expanding on this point, another sign reads, "*You* are important...the job you do today will make many people happy!"

Most guests pay little attention to how the Park is kept so clean; but once in a while someone does notice the person behind the broom.

"Sometimes a guest will come up to me and say how clean the Park looks," says Disneyland Custodial Host Jerry Naron. "That really makes me feel good, to know my efforts are being appreciated."

And their efforts are appreciated. Each year, thousands of letters pour into the Disney Parks complimenting their cleanliness. On the flip side, letters are also received from guests who were disappointed in the condition of the Parks, and those letters can often prove just as useful.

"We're constantly looking at guest compliments and complaints," says Sidejas "fortunately, there are more compliments than complaints, but the fact that there are complaints reminds us that there's always room for improvement."

There are differences between the Custodial operations at Disneyland and Walt Disney World, but not as many as there were when Disneyland was on a five-day week winter schedule.

According to Roy Young, General Manager of Custodial for the Magic Kingdom and Epcot Center at Walt Disney World, "Now that Disneyland is open every day, we're basically the same. We both face the same problems and challenges that come with a seven-day operation."

Those challenges include finding ways to do major cleaning work that can only be accomplished when the Parks are closed.

That's where Park-to-Park teamwork comes in. The Disney Custodial Departments are in constant touch with each other, sharing information about more effective ways to get things done.

Preparation also plays a major role, and one would be hard-pressed to find a better prepared organization than the Disney Custodial Departments.

The key, according to Sidejas and Young, is the training process. "When people start working here," says Sidejas, "they're overwhelmed. They never realized it takes so much to keep Disneyland clean. Other places don't make this kind of effort. That's what sets us apart."

The training starts with an orientation to the Disney philosophy of operation before the trainee is launched into three days of intensive on-the-job training. But that's just the beginning. Training is an ongoing process that continues for months.

"There's a lot to learn," says Young. "In fact, at Walt Disney World, on the night shift, it takes two to three years to learn everything about our operation, and even then our employees will still keep running into new things."

Most of the training has to do with an assortment of high-tech cleaning equipment that looks as if it came straight from "Star Wars." Vacuums, steam cleaners, polishers, scrubbers, trash removal systems; it's a host of complicated equipment that takes many hours of training and practice to learn how to use safely and proficiently.

But Ray Sidejas stresses that, beyond the fancy gear and extensive cleaning methods, it's the people that get the job done.

"Pride has a lot to do with it," he says. "Pride in your job, pride in yourself. Here...we've raised Custodial work to its highest level...They (Disney Custodial Cast Members) are aware that what they do is important. They know this place is the best. After all, that's why we're here."

by Dave Fisher

ONE OF THE WONDERS OF THE WORLD IS NOW EVEN MORE WONDERFUL.

The Contemporary Resort at Walt Disney World still looks like the most exciting hotel in the universe, but pass through the revolving doors and you'll discover some wonderful changes.

Number one, there's a warm, new inner beauty, a more intimate decor, that begins in the nine-story-high concourse and continues through the hallways and into each of the 360 rooms in the Contemporary tower. Indeed, the rooms have been totally redecorated and magnificently refurnished, adding both comfort and elegance to a guest's experience.

Also, in response to the wishes of thousands of previous guests, the Contemporary Resort has added a large, new all-Disney merchandise shop called Fantasia — a fabulous Fantasyland of gift ideas.

The Contemporary's Greatest Hits

Of course, the Contemporary Resort still offers all the pizzazz that has made it one of the wonders of the World. Like the 90-foot-high mosaic tile mural in the Grand Canyon Concourse. The storybook view of Cinderella Castle from the Top of The World restaurant. The famous "Broadway at the Top" dinner show. The galaxy of recreation facilities — lighted tennis courts, two swimming pools, beaches, health club, speedboat and sailboat rentals, electronic game arcade and Disney movie theatre. And the famous Disney monorail, which tunnels through the Contemporary concourse.

It's enough to make you want a "Contemporary" Walt Disney World vacation. For reservations or information about the Magic Kingdom Club Vacation Plan, call the Magic Kingdom Club Travel Center: (305) 824-2600.

Walt Disney World®

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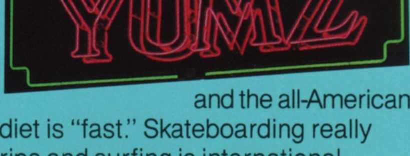
LET'S HAVE A SOCK HOP!

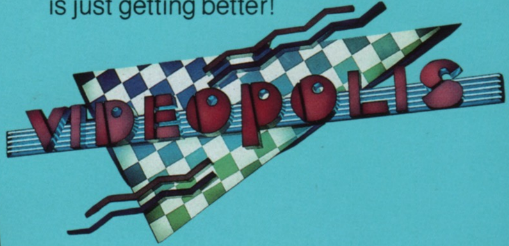
A return to the nifty '50s is in your future at Disneyland this Spring. The best of fun, fads and rock 'n' rollin' from that special era can be relived with just a little dreamin' and wishin'. But to make that event even more fun, mix the nostalgic best of the '50s with the hi-tech mode of the trendy '80s. Together they become the nifty-trendy era of the moment.

Fads were fabulous in the '50s—hoop skirts, ponytails, flat-tops, white bucks, rhinestones and poodles, to mention just a few. Cherry cokes, malts, hamburgers and fries became the all-American diet. Skateboarding was born and surfing became a lifestyle. Update to the '80s—fads have become ever-changing trends. Ponytails are worn on the side now, the buzz is back, and spiked hair or feathered is outrageous. Stonewashed levis look like hand-me-downs from the '50s, mini skirts with lacy evening wear are accented with tennis shoes. The poodle has been replaced by the terrier. Food has become "healthy," and the all-American diet is "fast." Skateboarding really rips and surfing is international.

Cig and Zig at Videopolis, Disneyland



Without a doubt, the best and most lasting image of the '50s is its music. Dick Clark's American Bandstand sent popular tunes into living rooms across the nation, and demonstrated the latest dance steps—the Bunny Hop, swing, be-bop, jive, blues-slow, stomp, and twist. The jukebox sang its message loud and clear...the '50s resounded with shake, rattle and roll. The sounds are even more intense as they reverberate from the ultra-stereo, electronic and strobe equipment on the dance floors of the '80s. The best of the past is just getting better!

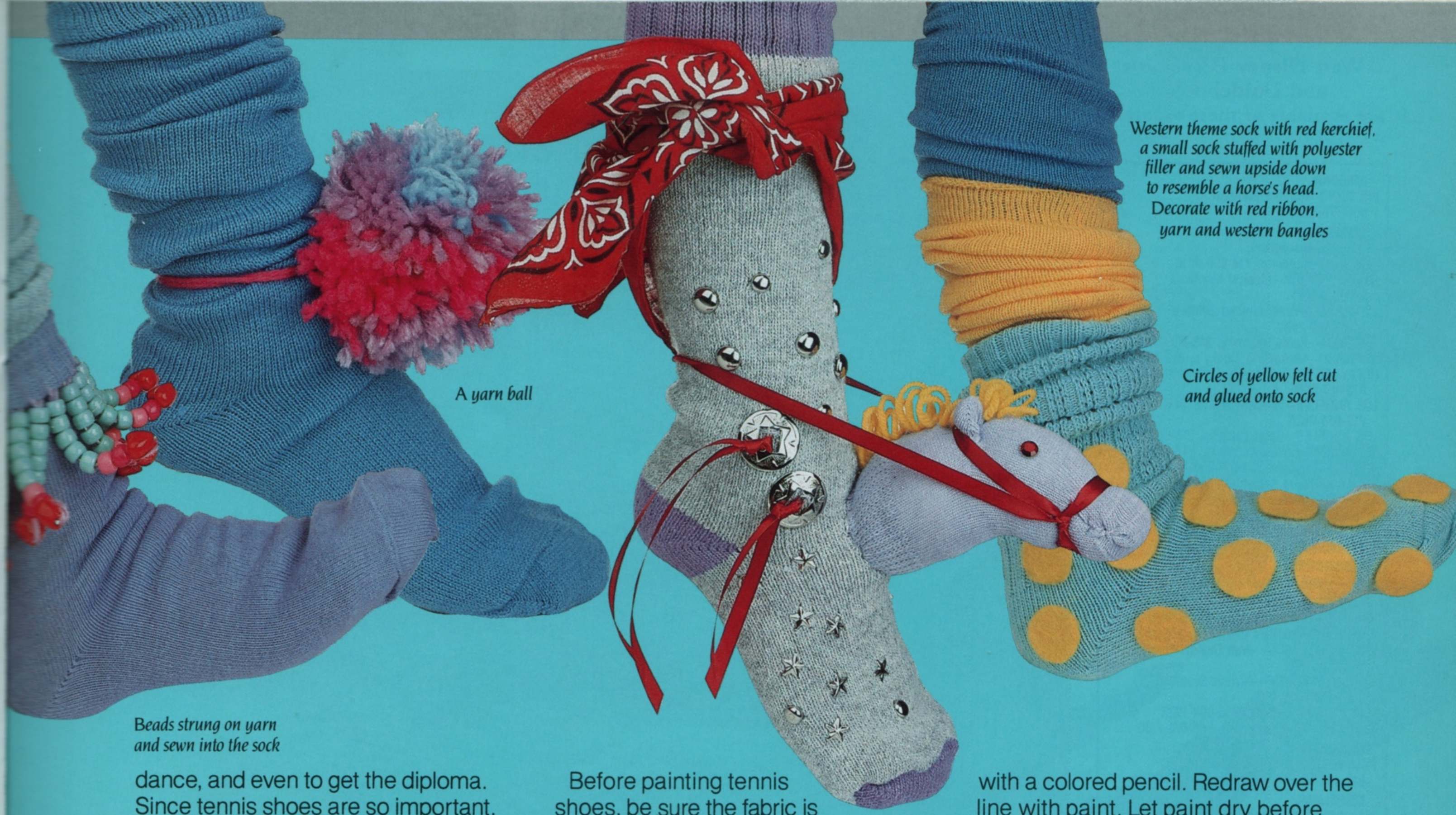


A favorite dance theme in the '50s was the Sock Hop. Socks were adorned with every conceivable material and worn to the dance. Couples, or "steadies," often wore matching socks. Why not have your own '50s Sock Hop? We've decorated a few socks to get you started, but feel free to let your imagination conjure up your own rad ideas. And, while you're rockin' around the clock, don't forget to dedicate a song to the couple with the best lookin' socks at the hop!

Tennis shoes are the footwear of the '80s. They're worn everywhere, and to every occasion—to play, to school, to tennis, to work, to work out, to the

Amanda getting ready for Videopolis, Disneyland

Tennies painted with fabric paints



Western theme sock with red kerchief, a small sock stuffed with polyester filler and sewn upside down to resemble a horse's head. Decorate with red ribbon, yarn and western bangles

A yarn ball

Circles of yellow felt cut and glued onto sock

Beads strung on yarn and sewn into the sock

dance, and even to get the diploma. Since tennis shoes are so important, we decided to make them works of art as well. With a star pattern and a few squeezes of acrylic fabric paints, we turned these shoes into personal statements. And, as long as we had the paints out anyway, we did up some matching T-shirts, for an outfit that's right-on for the '80s.

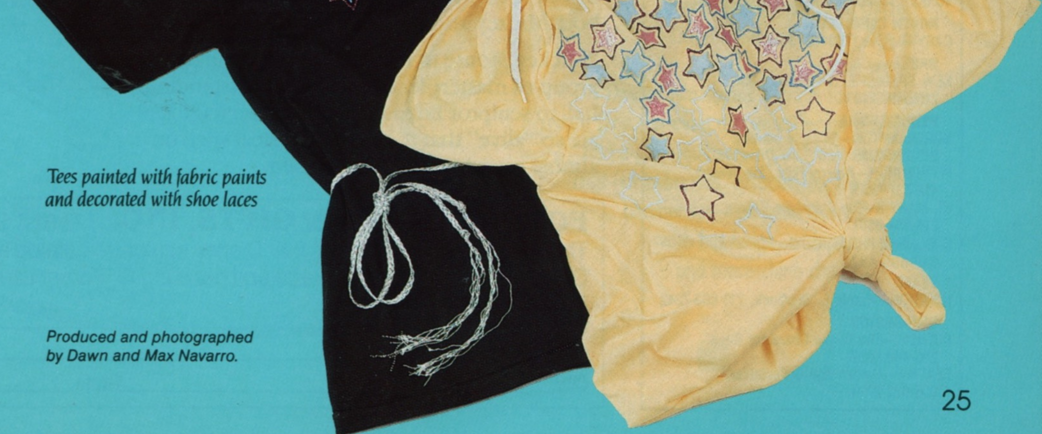
Paint with fabric paint

How to Paint Tennies and Tees

Our tennis shoes and T-shirts were painted with acrylic fabric paints which can be found in most art stores and fabric shops. Packaged in bottles, squeezable tubes, jars, pens and paint sticks, they are available in a variety of colors, textures and glitters. Be sure to read painting instructions before using the materials.

Before painting tennis shoes, be sure the fabric is clean. Place the shoe on its side and trace the star pattern with a colored pencil. Redraw over the line with paint. Let paint dry before starting on the other side.

Before painting the T-shirt, wash gently to remove the fabric sizing. Place a sheet of wax paper inside the shirt to keep the paint from bleeding through the fabric. Trace the star pattern onto the shirt with a colored pencil. Practice drawing your star on a separate piece of fabric or a sheet of paper before trying the decoration on your shirt. Hold the paint close to the fabric and gently squeeze the tube (if you're using tube paints). Let paint dry several hours before wearing your hand-painted shirt.



Tees painted with fabric paints and decorated with shoe laces

Produced and photographed by Dawn and Max Navarro.

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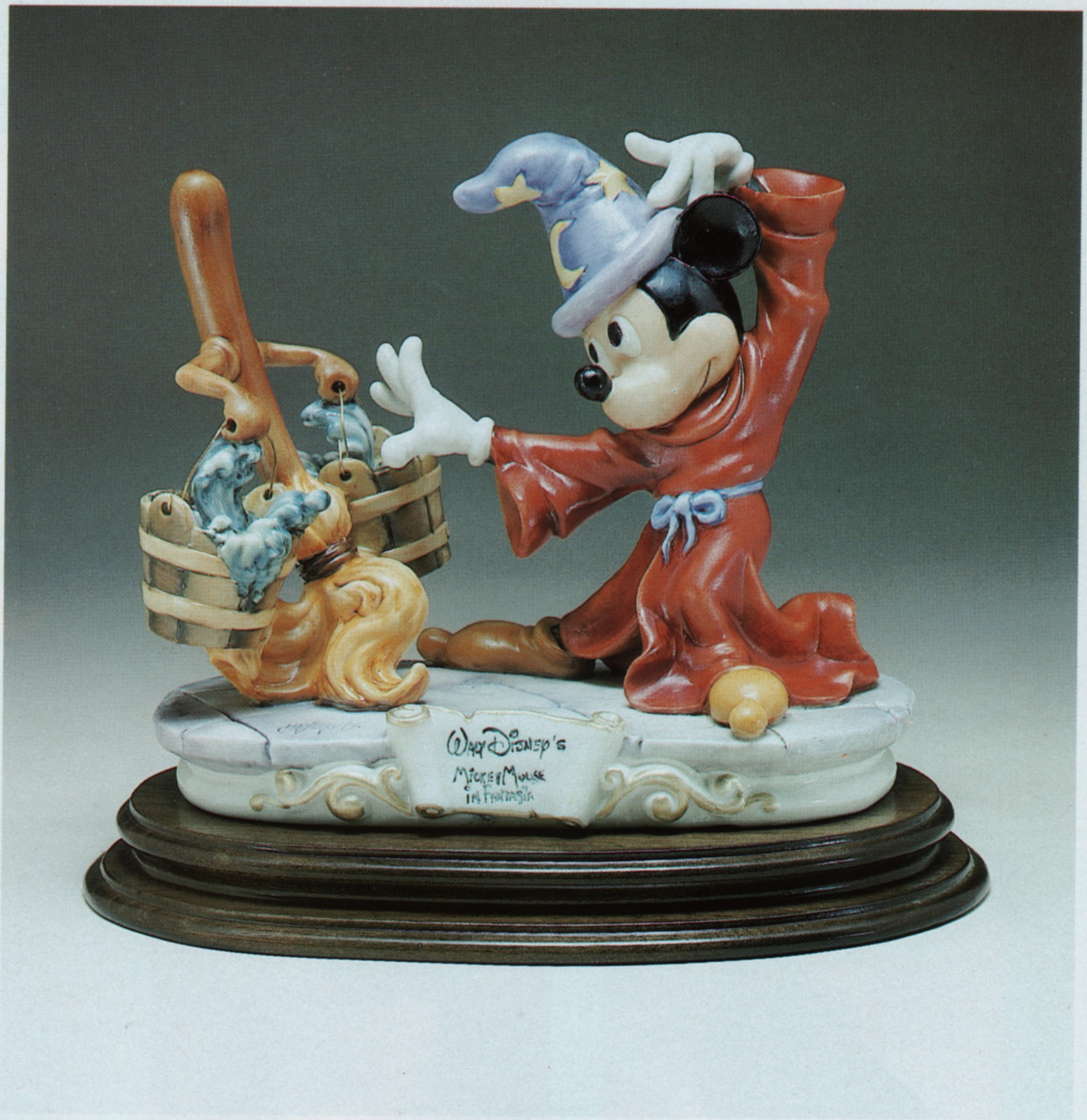

"Mickey Mouse in Fantasia" as portrayed in the famous Disney film. Model LZD6710 Edition limited to 5,000. Group is 9½" high x 11" wide x 7" deep. Suggested retail price: $610.00

Mickey Mouse works his magic again

Remember this scene from "Fantasia"? It's the one in which Mickey used magic to bring life to a flock of floor mops so they could do his job of fetching water. However, the mops got out of control and flooded the place.

Now Mickey is working his magic again—but this time everything is under control. Because both Mickey and his mops are porcelain figures.

"Mickey Mouse in Fantasia" is only one of a group of masterpieces created by outstanding Italian sculptor Enzo Arzenton. The characters are so "alive" that they put a magical spell on almost everybody who sees them.

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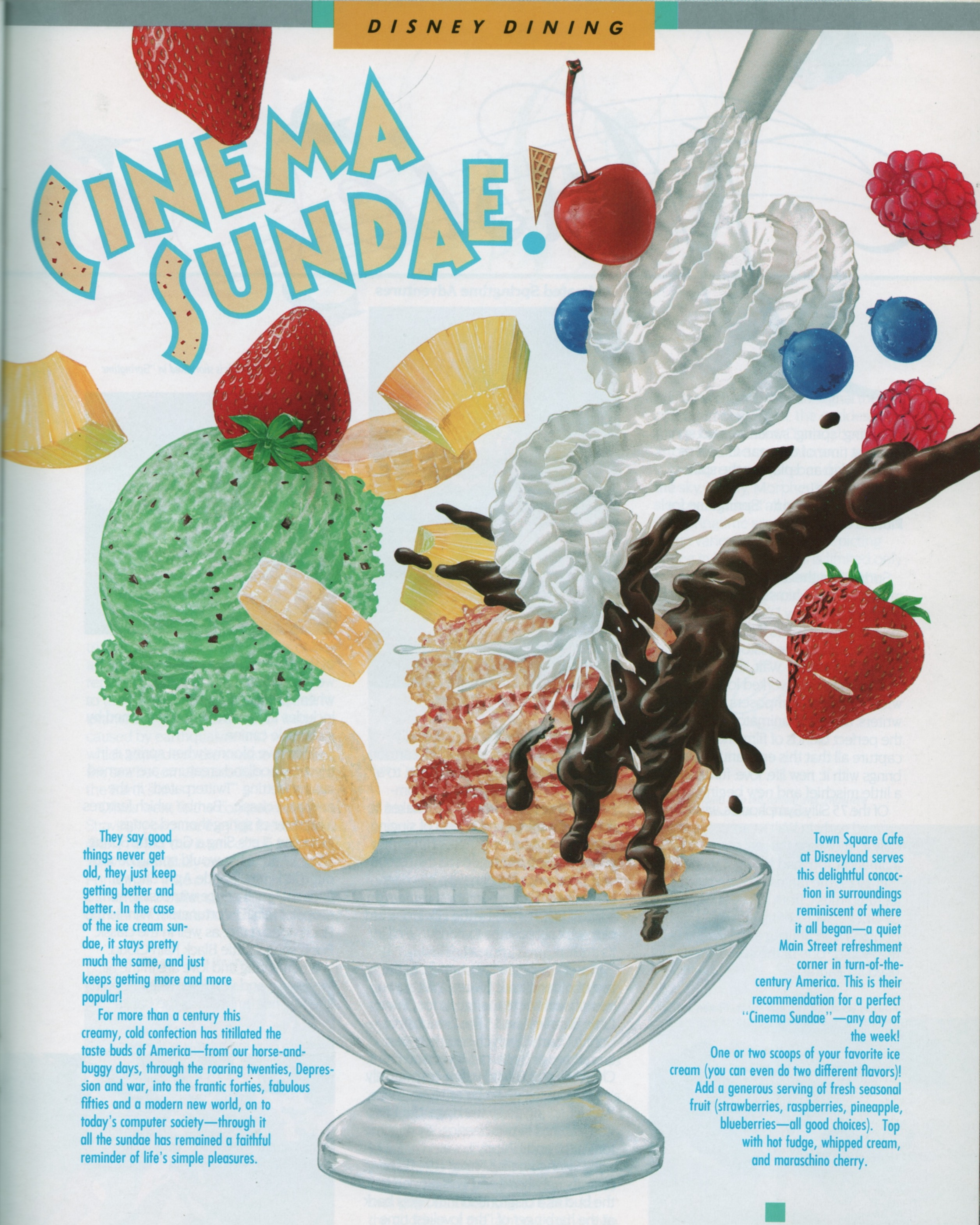
CINEMA SUNDAE!



They say good things never get old, they just keep getting better and better. In the case of the ice cream sundae, it stays pretty much the same, and just keeps getting more and more popular!

For more than a century this creamy, cold confection has titillated the taste buds of America—from our horse-and-buggy days, through the roaring twenties, Depression and war, into the frantic forties, fabulous fifties and a modern new world, on to today's computer society—through it all the sundae has remained a faithful reminder of life's simple pleasures.

Town Square Cafe at Disneyland serves this delightful concoction in surroundings reminiscent of where it all began—a quiet Main Street refreshment corner in turn-of-the-century America. This is their recommendation for a perfect "Cinema Sundae"—any day of the week!

One or two scoops of your favorite ice cream (you can even do two different flavors)! Add a generous serving of fresh seasonal fruit (strawberries, raspberries, pineapple, blueberries—all good choices). Top with hot fudge, whipped cream, and maraschino cherry.

Music In

Animated Springtime Adventures

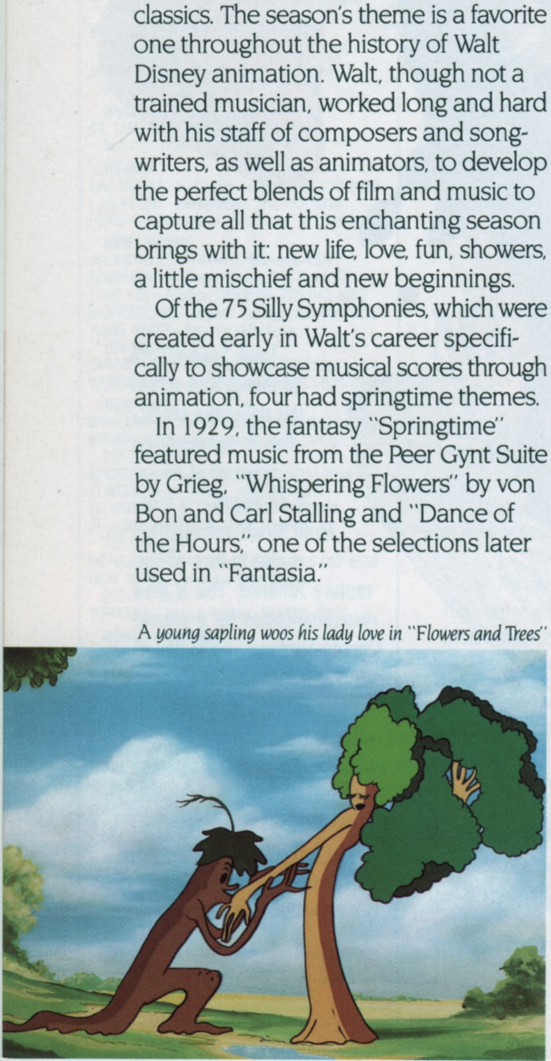
"Spring, spring, sweet scented spring, loveliest time of the year. Oh, let us away to skip and play for the spirit of spring is here."
—opening lines from "Springtime for Pluto"

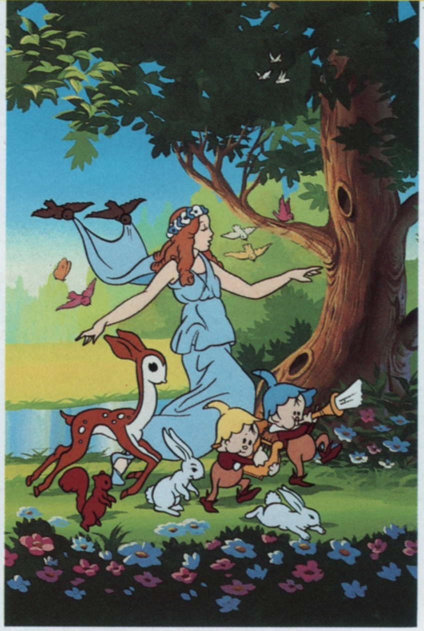
Spring is in the air and in the lilting melodies and whimsical cartoon characters of the many Disney springtime classics. The season's theme is a favorite one throughout the history of Walt Disney animation. Walt, though not a trained musician, worked long and hard with his staff of composers and songwriters, as well as animators, to develop the perfect blends of film and music to capture all that this enchanting season brings with it: new life, love, fun, showers, a little mischief and new beginnings.

Of the 75 Silly Symphonies, which were created early in Walt's career specifically to showcase musical scores through animation, four had springtime themes.

In 1929, the fantasy "Springtime" featured music from the Peer Gynt Suite by Grieg, "Whispering Flowers" by von Bon and Carl Stalling and "Dance of the Hours," one of the selections later used in "Fantasia."

A young sapling woos his lady love in "Flowers and Trees"





The Goddess of Spring with her entourage

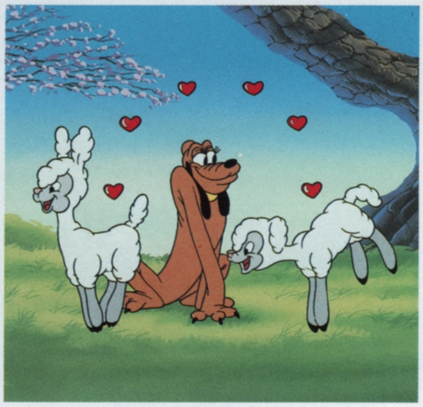
The most memorable of the Silly Symphonies is the first full-color cartoon, "Flowers and Trees" (1932). Here, to a compilation of tunes by great composers, trees and other flora awaken to the gleeful chirps and tweets of singing birds. Love tugs at the heartstrings of a young sapling as he goes to the rescue of a slender young elm who has been kidnapped. Excitement then centers on a forest fire, started by the villainous old elm, which threatens to consume all in its path.

In 1934, taking a little turn from the use of older classic pieces, Walt's own composers wrote the music for "Funny Little Bunnies" and "The Goddess of Spring," each of which had their own theme songs by Larry Morey and Frank Churchill, and Leigh Harline respectively.

We wouldn't go so far as to say that Walt let spring go to the dogs, but Pluto was featured in two classics, "Springtime for Pluto" and "Puppy Love."

In "Springtime for Pluto," (1944) spring rears its ugly head and gets nipped in the bud as a disgruntled Pluto gets back at the harbinger of "the loveliest time of the year." Whereas in "Puppy Love," we're told that "...ev'rything's in love when spring is in the air..." and that includes Pluto whose head is turned by a coy little canine.

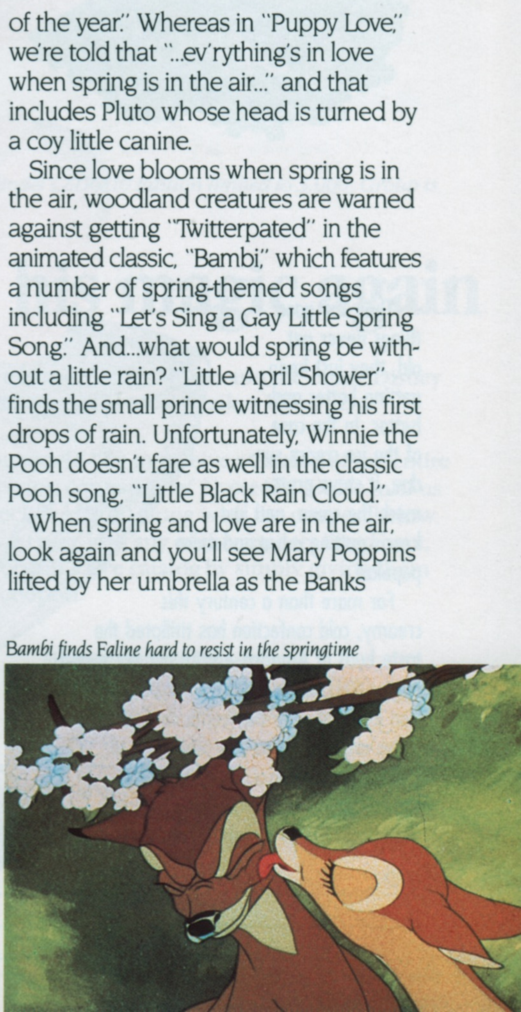
Pluto's love affair with life is short-lived in "Springtime for Pluto"



Since love blooms when spring is in the air, woodland creatures are warned against getting "Twitterpated" in the animated classic, "Bambi," which features a number of spring-themed songs including "Let's Sing a Gay Little Spring Song." And...what would spring be without a little rain? "Little April Shower" finds the small prince witnessing his first drops of rain. Unfortunately, Winnie the Pooh doesn't fare as well in the classic Pooh song, "Little Black Rain Cloud."

When spring and love are in the air, look again and you'll see Mary Poppins lifted by her umbrella as the Banks

Bambi finds Faline hard to resist in the springtime



The Air

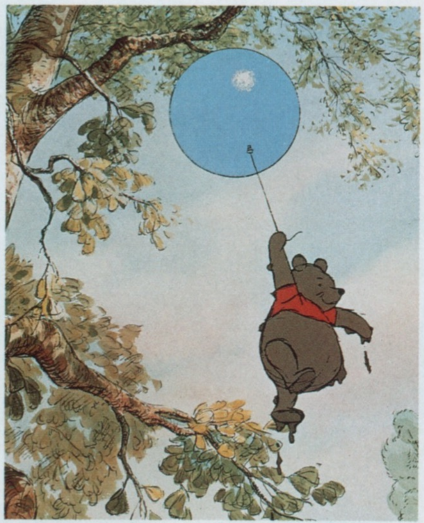
family romp to the Sherman Brothers' tune "Let's Go Fly a Kite."

Coming back down to earth for a somber moment, not all of Walt's concepts of spring met with approval. Two of his more controversial interpretations were found in "Fantasia" (1938).

In the "Rite of Spring" segment of the movie, the birth of the world bursts forth from the screen complete with a trip through space, the first signs of life and growth on the planet, and prehistoric reptiles. Following a gruesome battle to the death these giants start a trek to extinction. Then with a wall of water, caused by earthquakes, and volcanoes which explode to the surface of oceans, the sea becomes custodian to most of the Earth's life.

Critics went to the composer, Igor Stravinsky because they felt the sequence didn't reflect the intent of the music. Stravinsky initially created "Le Sacre du Printemps" (Rite of Spring) in 1912 as a pantomime-ballet suggesting tribal dances and rituals in prehistoric Russia. In his writing, Stravinsky said, "The pretext of the prehistoric birth of spring suggested to me the construction of the work." But he added: "The 'Rite' exists as a piece of music first and last." After viewing Disney's version, the maestro was purported to have said that that was what he had in mind all the time.

Burt (Dick van Dyke) thinks the weather's fine for kite-flying



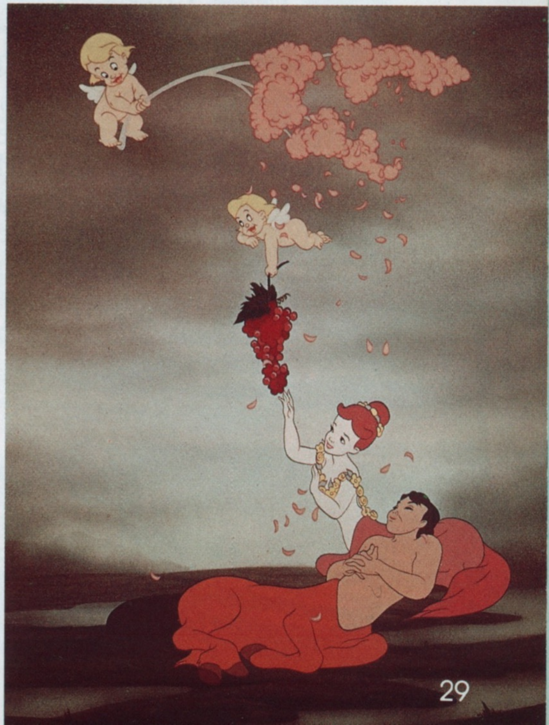
Pooh's "rain cloud" poses no threat to spring days

In Fantasia's Pastoral Symphony by Ludwig van Beethoven, again, Disney and his artists used their imaginations to synchronize animation with an already established piece of music—and received even more criticism for it. In this mythical sylvan scene, winged horses lilt lightly in the water like a family of swans, and the peasants of Beethoven's original score here become fauns, cupids, centaurs and centaurettes frolicking in honor of the indulgent Bacchus, god of wine and merriment. Disney's storm is made by legendary gods who toss giant thunderbolts to earth. Iris, the goddess of the rainbow, and Apollo, riding his chariot, the sun, signal the end of the tempest. Then, the goddess of the moon and hunt, Diana, shoots her arrow from the crescent moon and with it a million stars shatter and scatter in the sky. Finally, Morpheus, the god of sleep, envelopes all in the night, and the springtime scene comes to an end.

The variety of concepts depicting spring in Disney classics is limited only by the visionary who created them. And his dreams go on...

by Diane Krupnak Turner

Fun-loving fauns help this centaur and centaurette celebrate the Bacchanal in "Fantasia"



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SOMETHING'S NEW

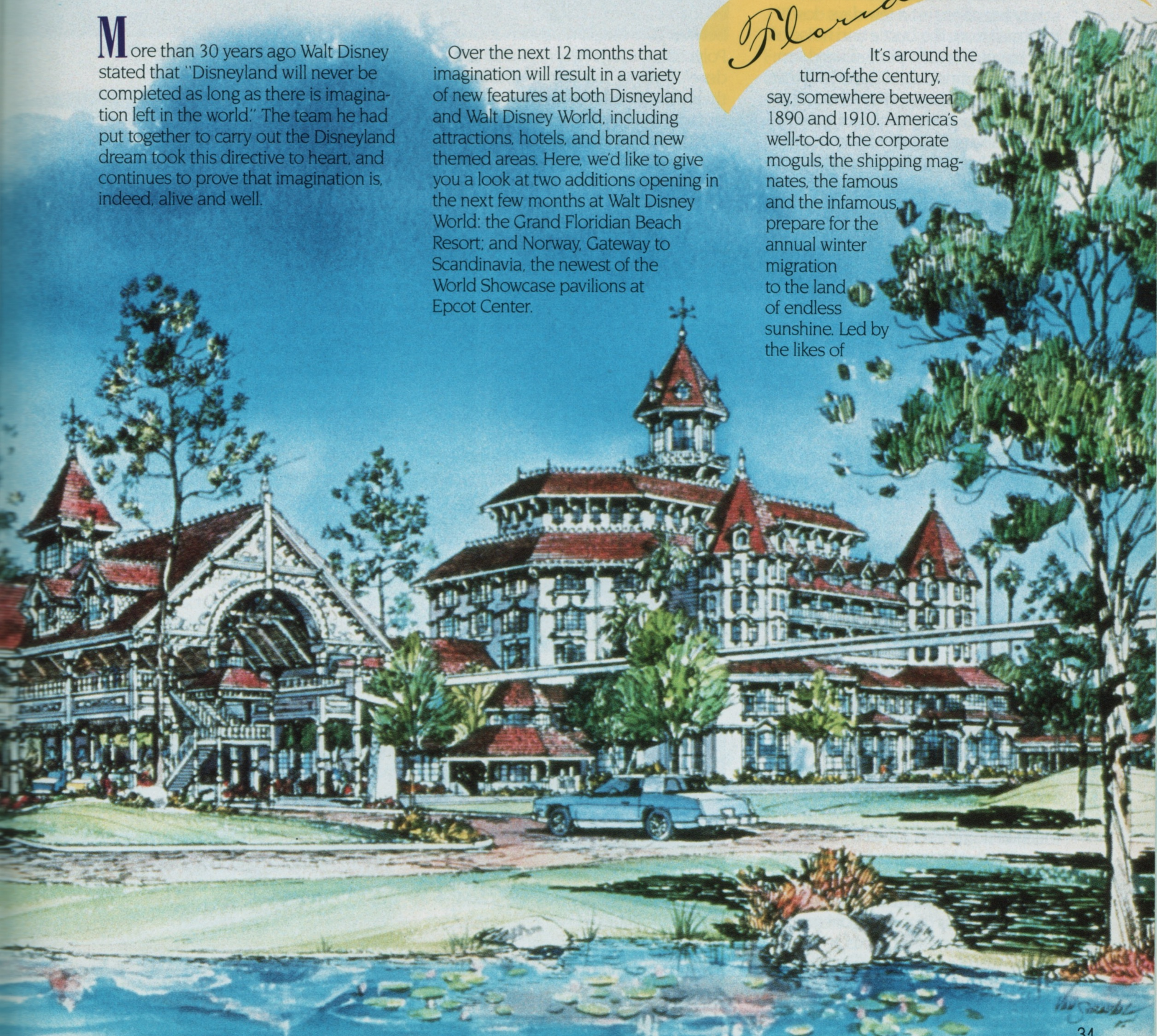
Disneyland and Walt Disney World Ready New Attractions

More than 30 years ago Walt Disney stated that "Disneyland will never be completed as long as there is imagination left in the world." The team he had put together to carry out the Disneyland dream took this directive to heart, and continues to prove that imagination is, indeed, alive and well.

Over the next 12 months that imagination will result in a variety of new features at both Disneyland and Walt Disney World, including attractions, hotels, and brand new themed areas. Here, we'd like to give you a look at two additions opening in the next few months at Walt Disney World: the Grand Floridian Beach Resort; and Norway, Gateway to Scandinavia, the newest of the World Showcase pavilions at Epcot Center.

GRAND Floridian

It's around the turn-of-the century, say, somewhere between 1890 and 1910. America's well-to-do, the corporate moguls, the shipping magnates, the famous and the infamous, prepare for the annual winter migration to the land of endless sunshine. Led by the likes of



John D. Rockefeller, Thomas Edison, and even President Theodore Roosevelt, this glittering troupe embark on their yearly trek in search of respite from winter's wrath. Once in the welcoming warmth of the southern sun, rowboats and palm fans replace snow shoes and potbelly stoves. And swirling snowfalls are relegated to their proper position—decorating Christmas cards.

The most popular destination of the day is Florida—swaying palms and white sandy beaches, just a few days down the coast from the bustle and noise of Wall Street. Here the pace slows down, and the pilgrims do the same. The men, resplendent in baggy flannel trousers and jaunty boaters, stroll along the boardwalks, accompanied by women fashionably attired for the season, complete with complementing parasols to protect fair skin from the sun's brilliant rays.

Of course, accommodations must match the splendor of their visitors. Seaside resorts, all vying to cater to America's elite vacationers, provide that touch of home every traveler secretly longs for—in this case, opulent appointments in elegant surroundings.

Well, we're back in the 1980s again, but the richness of that bygone era is about to be recreated for us at Walt Disney World when the Grand Floridian Beach Resort welcomes its first guests early this summer.

In fact, this may well be the first resort of its kind since the golden age of Henry M. Flagler and Henry Plant. But this time it has all the advantages of 21st century living, including air-conditioning and Monorail service that stops right beside the 19th-century Grand Lobby. With this service, the Grand Floridian becomes the first Disney hotel built on the Monorail system since the opening of the resort in 1971.

The new 40-acre complex is situated on the west shore of Seven Seas Lagoon, between the Magic Kingdom and Polynesian Village Resort. Like all Disney developments, the Grand Floridian theme is carried through architecture, landscape, furnishings and costumes.

The style of the buildings is reminiscent of the Victorian era, but is more playful and relaxed—embellished by wide verandahs, intricate lattice work and balustrades. The landmark towers and red shingle roof of the main building make a dramatic first impression.

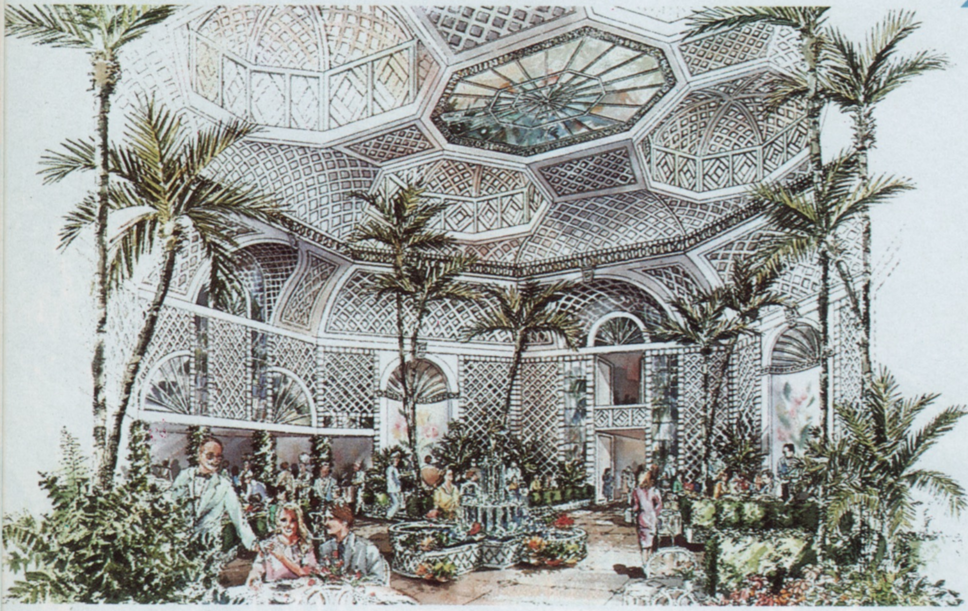
In addition to the main building, which houses the most luxurious accommodations on the Disney property, the complex includes five lodge buildings of four and five stories. Room decor features soft, spring-like colors and print wall coverings, armoires and other furnishings in light woods and wicker, as well as marble-top sinks with old-fashioned fittings.

A cage elevator, aviary, palms and ferns set the mood in the sitting area of the 5,800-square-foot Grand Lobby, which reaches five stories to a Victorian ceiling adorned with illuminated stained-glass domes and sparkling chandeliers.

Shops continue the theme by means of displays featuring turn-of-the-century items, and dining opportunities at the Grand Floridian are diverse, including a seafood bar/restaurant on a romantic shoreline location. Of course, recreation is water-oriented—white sand beaches, a marina, pool and spa.

John D. would be proud.

The Grand Floridian will recreate the opulence of the Victorian age



Norway

Gateway to Scandinavia

Norway. Land of extremes, land of beauty. Home of daring Viking sailors and intrepid explorers. Noted for breathtaking scenery of high waterfalls, deep fjords, narrow valleys, dense forests, bare plateaux and massive glaciers. A land of the midnight sun, inhabited by a proud, fiercely patriotic people. All are part of the fascinating country called Norway. But what is Norway? Is there one description to sum up all this land has become?

That's the question that will try to be answered when Norway becomes the 11th nation to join World Showcase at EPCOT Center.

Jeff Burton, Walt Disney Imagineering Project Manager for Norway explained, "It's an entire experience. What is Norway? Is it Vikings? Yes, that's part of it. Is it fjords? Polar bears? Fishing? Yes, it's all that, too. Is it drilling for oil in the North Sea? It's all these things. But what is the real essence of Norway?

WDI *designers apply meticulous detail to* Norway

A *painter reproduces the* Geirange Fjord *in near-epic proportions*

Here, we've attempted to answer that question—in the ride-through attraction, the architecture, the exhibit areas. In fact, the entire pavilion was designed to discover Norway."

The most prominent piece of architecture faces the World Showcase promenade, and is the first encounter most guests will have with Norway. This is a stave church, a medieval structure virtually exclusive to Norway. (Although Sweden and Poland also boast one stave church each.)

At first sight, the architectural style of the stave church seems more in keeping with the South Seas than with Norway, but during the Middle Ages, around 1300, there were probably about a thousand of these unique structures throughout Norway. Only about 25 have survived to the present day.

According to Burton, the stave church will serve as the main entrance to Norway and will house a gallery for Norwegian art and artifacts. "The dominant theme," he says, "is Norwegian exploration and immigration, but the gallery will most likely include some Viking relics as well... after all, they were the first explorers."

From the stave church, the architecture changes to a rustic farm facade from the Staabor region; another portion reflects Bergen, where the Germanic influence is most apparent. "In Aaslund City we discovered yet another unique style," Burton added, "and we used it too, to tie together the other elements." A major landmark of the pavilion will be a Norwegian castle styled after the Akershus, a 14th-century fortress which stands today in the heart of Oslo's harbor. This will serve as the facade for a smorgasbord-style restaurant featuring "a menu as varied as all Norway!"

The pavilion's major attraction, "*Sea Venture*," will take visitors on a fantasy voyage aboard small Viking ships patterned after the dragon-headed craft of Erik the Red and his fellow explorers.

Floating in a man-made river, the 16-passenger ships will journey through whitewater rapids into a tenth-century Viking village. The boats then slip into the shadows of a mythical Norwegian forest populated by trolls and water spirits.

A *model of the* Norwegian *village where travelers disembark for the post-show*

This is where the three-headed troll takes offense at the sudden intrusion. Calling on his mystical powers, he conjures up a magic dust that swirls overhead causing the boats to swing around and topple backwards over a roaring waterfall. Randy Carter, Show Producer for the attraction, commented, "We wanted to tell the story of Norway, but we wanted to tell it in a thrilling way... this ride will really wake people up!"

There are even more thrills to encounter before the story of Norway is told. From placid settings to roiling rapids, from the beautiful Geirange Fjord to a swirling storm in the North Sea, lightning and thunder finally give way as the boats enter the friendly harbor of a southern coastal village.

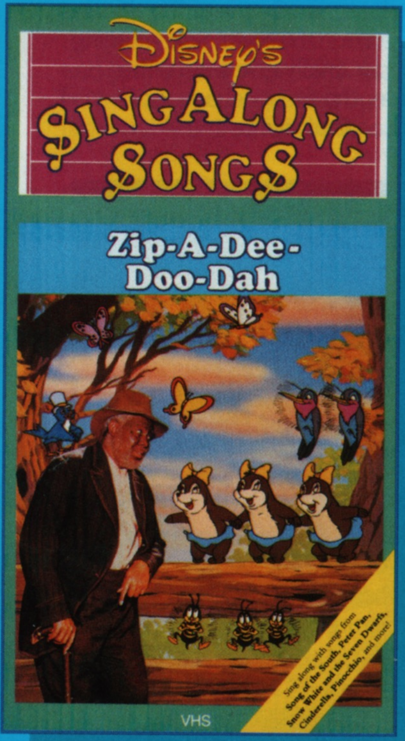
A *three-headed troll slowly comes to life*

Here, again, Norway breaks new ground. After the voyage, guests enter a theatre where an impressive wide-screen motion picture takes them on a tour of Norway and its people today. Carter noted, "Before, we've often used a film as an introduction to an attraction, but here we're using it to summarize the answer to the question 'What is Norway?' "

Through the experience of working with the Norwegians on the project, and his visits to their country, Jeff Burton has developed a deep feeling for Norway that is evident when he describes the work. "There were a lot of challenges," he says, "a lot of surprises. But that's why I'm in it. The end product is what's important, more than the individual experience. When guests leave this pavilion, I hope they feel just as I do...I hope it makes them just want to go out and **hug** Norway!"

by Anne Okey

DISNEY'S SING ALONG SONGS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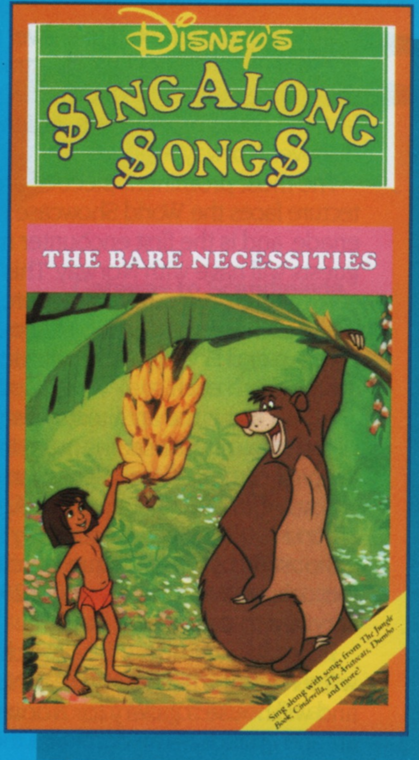
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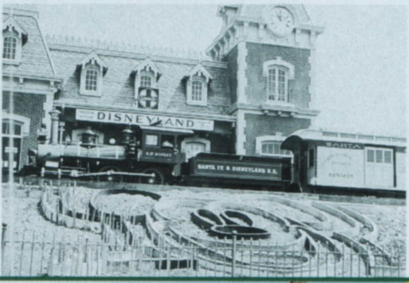
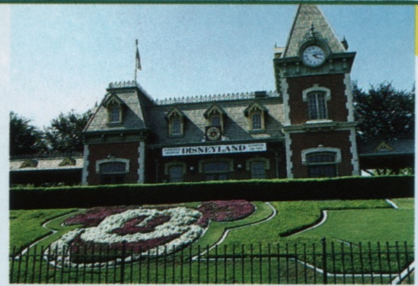
Construction of a "Mickey Floral" at Disneyland in 1955



Disney Art of Gardening Parterre Gardens

Fifth in a series on Horticultural Magic

by Dawn Navarro

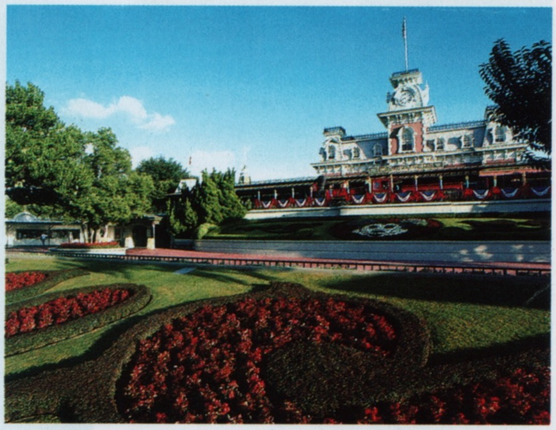


This "Mickey Floral" was Disney's first parterre

Words spelled in boxwood letters. Characters' faces painted with alyssum and dusty millers. Long concrete benches bordered with flowing beds of contrasting shades of chrysanthemums. A sculptured coleus fleur-de-lis. And expansive acres of manicured turf swirling with patterns created with leafy shrubs and colored with millions of multi-hued annuals. These are the Disney parterre gardens.

The word "parterre" comes from French and means, literally, "on the earth." Parterre gardens are really pictures on the earth, ornamental gardens in which the flower beds and pathways form distinct patterns. At the Disney Theme Parks, creating exquisite patterns through landscaping has become an artform all its own.

The botanical splendor of the Disney parterre gardens originated with the opening of Disneyland in 1955, and the most well known parterre in the world—the "Mickey Floral" that greets guests as they step through the turnstiles to enter Walt Disney's first "Magic Kingdom." Mickey's portrait, filled with a variety of alyssum and dusty millers quickly became the favorite location for photo backgrounds. So popular was this "Mickey Floral," that it was destined to be continued both at the Magic Kingdom at Walt Disney World, and at Tokyo Disneyland. But each has its own characteristics. At Disneyland, Mickey's face, designed by the Disney artists working at the Studio in the early '50s, typifies the cartoon style of that period. When the "Mickey" was being prepared for the Magic Kingdom at Walt Disney World 15 years later, Disney artists updated the portrait with a new "look." Now, the Main Entrance at Tokyo Disneyland presents an '80s version of this famous face in flowers.



Entrance to the Magic Kingdom, Walt Disney World

A variety of construction and planting techniques for creating parterre gardens have been developed by the Disney

A free-form flower bed with contrasting colors at the entrance of Tomorrowland, Disneyland

Seating area with striped parterres in Tomorrowland, Walt Disney World

Flower beds contained by small shrubs and bender board create Main Street's Victorian parterres, Walt Disney World

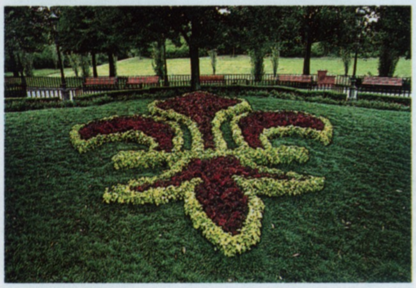
Disney's largest parterre in front of The Land pavilion, WDW

At Disneyland. It's a Small World parterre

Landscaping Departments.

The technique selected for the planting of a parterre depends on the garden design. For permanent gardens that are regularly replanted with annuals, concrete or metal forms are installed. For large expansive lawns bordered with perennials, plastic, metal or wood bender boards may be used. Long rows of contrasting annuals are sometimes contained in cement planter-seating areas.

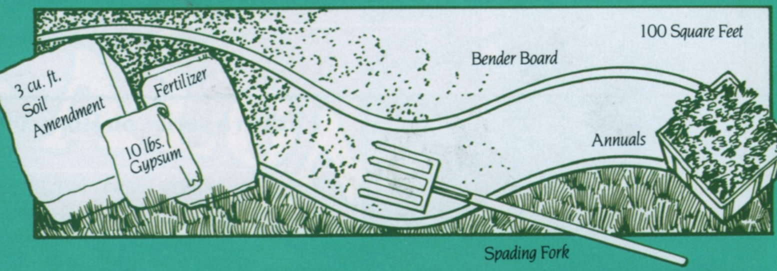
Ken Inouye, Superintendent of the Landscaping Department at Disneyland, described yet another technique, used for smaller gardens with "theming" designs such as the fleur-de-lis. Ken's team has constructed large plastic templates, up to 15 feet by 15 feet. The appropriate template is placed on the prepared soil and traced with chalk markings. The template guarantees that the design is consistent from planting to planting, while allowing for slight variations and improvements of design depending on the size and color of the plants.



A fleur-de-lis parterre in France, World Showcase

Photography by Max Navarro

How-To Parterre Gardens



A parterre garden is any ornamental arrangement of flower beds in different shapes and sizes. The gardens at the Disney Theme Parks originate as sketches by Disney artists who use the parterres to enhance the architectural style of themed areas. The garden should complement a walkway, set off a seating area, contribute to theming or create a special effect.

Before beginning your parterre, make some sketches of your favorite ideas. Plot your favorite sketch on a scale drawing of your garden. As you construct your parterre and plant it, make notes on your sketches. Keep records of the garden, techniques in planting, choice of flowers, and how long the garden lasts. And, of course, take some photographs.

Preparing a Parterre Flower Bed

Begin by watering the ground several days in advance. Soak thoroughly. About two days after soaking, turn over a shovelful of soil. If the soil easily crumbles, it is ready to work.

Good soil and good drainage are essential for your garden. Amendments, gypsum, and fertilizer almost always need to be added. The most commonly available amendments and fertilizers have labels suggesting the amounts needed for 100 square feet of garden. An average for each 100 square feet: four three-cubic-foot sacks of organic soil amendment, two pounds of a complete all-purpose fertilizer and ten pounds of gypsum.

With a spade or spading fork, turn the soil as deep as you can, pull back on the handle and, without lifting, turn the soil on it's side. Break up clods. Spread amendments over the ground and sprinkle the fertilizer and gypsum on top. Repeat the digging and turning process, taking the time to completely mix the soil. Soil should be prepared at least six inches deep for adequate drainage.

Good soil is the best investment you can make if your goal is a healthy garden. Test your soil by scooping up a handful and squeezing it tightly. It should crumble when you open your hand. If it doesn't, add more organic amendment.

After everything is mixed, rake the soil flat and level. Gently pack the soil by walking on it. Remove all clods and rocks on the surface. Arrange the bender boards in place and secure with stakes. Set the bender boards into the soil to a depth of one inch. Water thoroughly. The soil should settle and secure the bender boards. Wait a couple of days, water again, and you are ready for planting.

The selection of plants for your parterre depends on the location and size of your garden. If a hedge is needed, you might want to try the versatile euonymus shrub which is used extensively within the Disney Parks. This shrub, available in a variety of green and red shades, is small, hardy, and slow-growing.

When selecting color for your garden, especially in annuals, choose contrasting shades for the most spectacular effects.

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DONALD'S

QUACKERJACK NEW VOICE

The New Man Behind the Duck

Donald Duck will turn 54 this June, and if the irascible bird decides to sing "Happy Birthday" to himself, his voice will be supplied by an actor half his age—animator/voice artist Tony Anselmo.

Clarence Nash, who did the famous voice for more than 50 years, beginning with Donald's debut film, "The Wise Little Hen" (1934), died in 1985. He began grooming Anselmo as his successor shortly after the young artist joined the animation staff at Disney in 1980. It took nearly a year of practice and coaching before Anselmo could match Nash's voice.

Clarence ("Ducky") Nash and friend

"How's this, Clarence?" "Keep practicing, Tony"

"Before I met Clarence, the closest I could come to sounding like Donald was a razzberry," says Anselmo. "Every time I saw him on the lot, I'd say, 'How's this?' and he'd say, 'No, a little higher—keep practicing.' The 'secret' of Donald's voice is really just muscular control. You have to contort your mouth in a certain way, and the muscles have to be strong enough to stay contorted, so you can lock into it and concentrate on acting, rather than 'doing' the voice."

At a time when most young actors strive to distinguish their work from others, Anselmo tries to avoid individual touches. His goal is to match Nash's performances as perfectly as he can.

"Instead of trying to do a line my own way, I try to do it the way Clarence would or, better yet, the way Donald would," he says. "I really feel like I'm the keeper of the keys now. We established that voice and we want to keep it the same—it can't sound like an imitation."

In addition to the training he received from Nash, Anselmo says he's watched all the old cartoons "a million times." He also studied at CalArts with Jack Hannah, who directed nearly one-third of the 170 Donald Duck shorts.

"Between Jack and Clarence, I sort of deluged myself with the Duck," he continues with a laugh. "Obviously, Donald is only a voice and a drawing, but his personality is so well known that he's become real. He and I share certain qualities—mostly impatience and a temper: I'm most like Donald on the freeway (as the Duck), 'Get off the road, you big palooka!' "

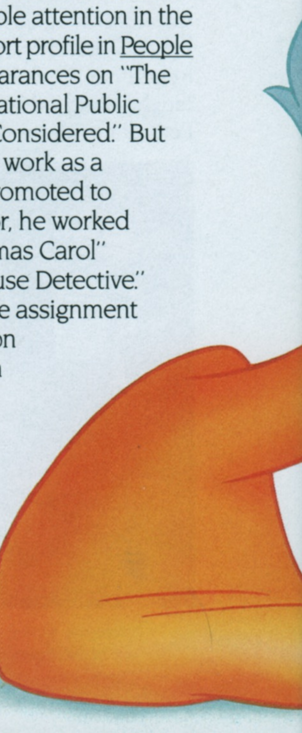
Although Anselmo frequently switches to Donald's voice during a conversation, it doesn't always elicit the response he hopes for.

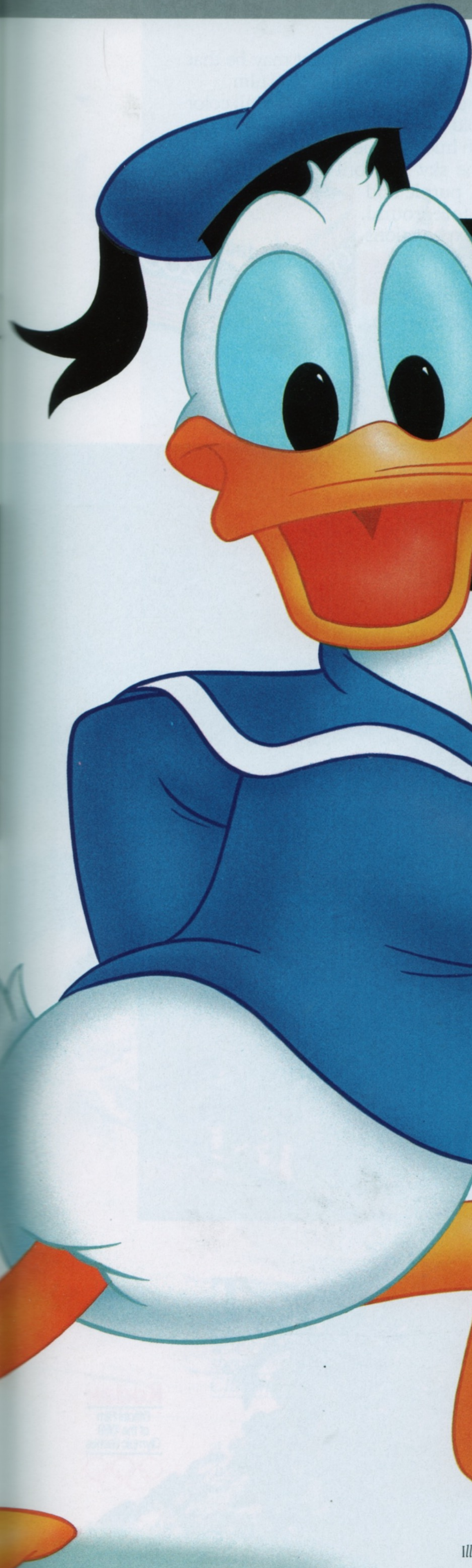
"Once I was pulled over by a policeman on the freeway, and I said (as Donald), 'Okay, officer, what's the big idea?' If he had been amused and hadn't given me the ticket, it would make a really good story. But he wasn't amused, I got the ticket and it's not a good story."

Anselmo sighs, as if the memory is still painful, then continues thoughtfully:

"People often ask me to do the voice for their kids, but children believe in Donald Duck the way they believe in Santa Claus. When they see a grown man talking like Donald, they look a little puzzled. They'll accept the costumed character at Disneyland—who doesn't talk at all—as Donald more readily than they'll accept me. The same thing used to happen to Clarence."

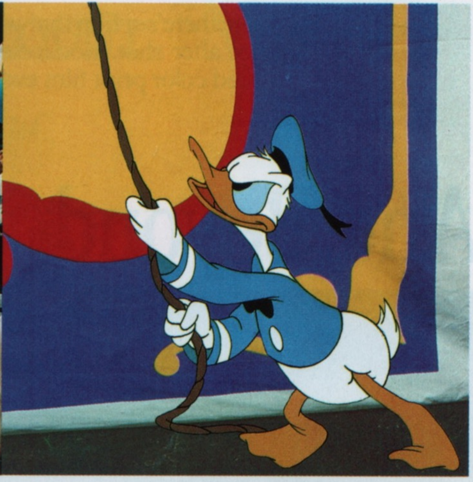
Anselmo's vocal performances have attracted considerable attention in the press, including a short profile in People magazine and appearances on "The Today Show" and National Public Radio's "All Things Considered." But he regards his voice work as a sideline. Recently promoted to full-fledged animator, he worked on "Mickey's Christmas Carol" and "The Great Mouse Detective." In an unusual double assignment for an ABC special on the U.S. Constitution last fall,

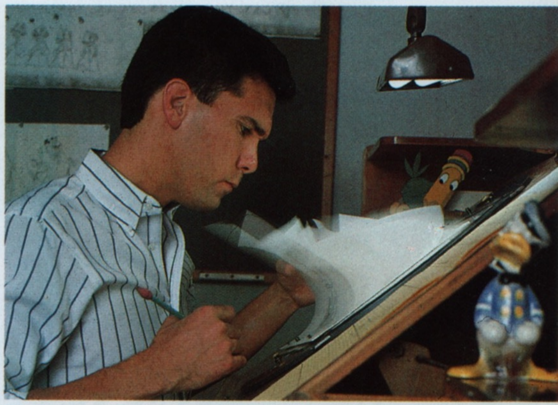




Donald's two "voices" quack it up with him at his 50th birthday party

He may be "voiced" and drawn by Tony, but Donald still has all the pull!





Tony's voice work is just a sideline to his first love—animating

Anselmo animated Donald, as well as providing the voice.

"When I do a line, I also move the way I would if I were playing the scene—I think that gives the sound a little more credibility," he says. "When I get the track and animate to it, the memory of those movements gives me additional insights. If Donald says 'Hey you,' I'll point my finger when I record it. When it comes time to animate that line, I know just what I'll have him do."

"Doing both did cause a problem on the Constitution special," Anselmo concludes. "I'm very critical, and when I'd get the track from the director and take it back to my room, I'd listen to it and just *wish* I could do the line again..."

by Charles Solomon

Illustration by Matt Mew

Above.

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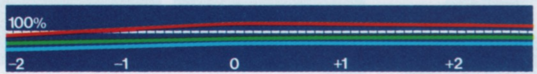

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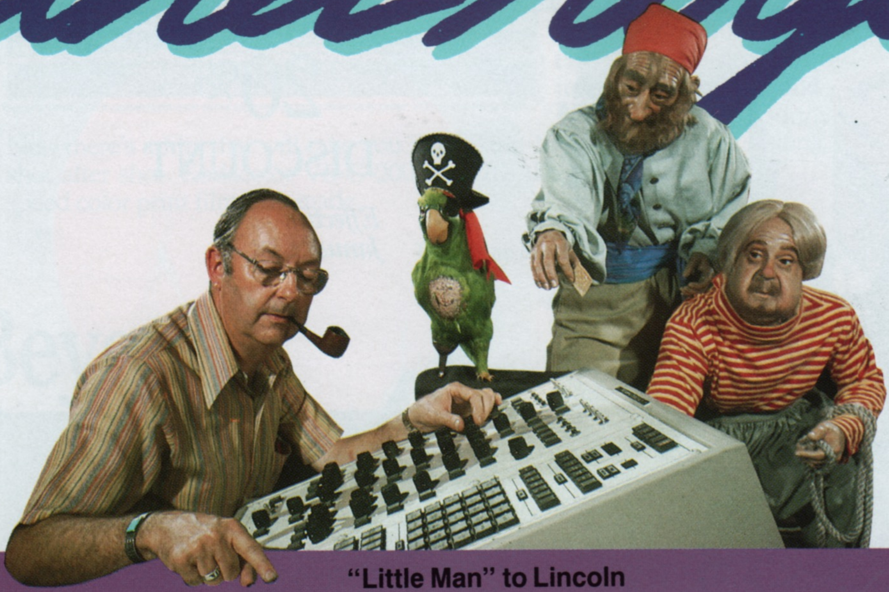

"Little Man" to Lincoln

Wathel Rogers retired in October of 1987 after 48 years with the Walt Disney Company. He was an animator who moved into the theme park area when Walt asked him to assist him in bringing to life a new idea he had. This idea became the three-dimensional life-like "Audio-Animatronics" *characters who now enliven classic Disney attractions.*

Wathel Rogers joined the Animation Department at the Disney Studio in 1939, at a period of peak Studio productivity. He became an "inbetweener" and an assistant animator on "Pinocchio," "Cinderella," "Peter Pan," "Bambi," and "Sleeping Beauty," as well as a number of Donald Duck cartoons and a variety of short subjects.

"One day," Rogers recalled, "Walt Disney noticed the scale models on my desk. He asked me to create an architectural model for the John Tracy Clinic for the hearing-impaired." This assignment led to Rogers' pivotal involvement as one of three founding members of the model shop at Walt Disney Imagineering (then known as WED Enterprises). The model shop was originally established to construct architectural models for Disneyland, then in development, but, as Rogers notes, "What was intended to be a two-week assignment became a real turning point in my career."

During that busy year before the Park opened, Walt confronted Rogers in an elevator and pulled him into a project that would determine his career at Disney for the next 13 years—and introduce another Disney "first" in the entertainment industry. Rogers remembers, "Walt grinned at me and said, 'Hey, Wathel, I've got a job for you. It's called 'Project Little Man.'" The "Little Man" which Rogers helped develop was a nine-inch-tall figure wired through the feet and hands to cams underneath the figure. "Little Man" proved that what Walt wanted to accomplish could be done, and paved the way for the real thing—an electronically powered, full-size robotic figure.

Audio-Animatronics figures were soon being placed in Disney's newest attractions, and Walt's insistence on quality became stronger than ever. Rogers particularly recalls a discussion he had with Walt while producing animated birds for the Tiki Room. "I was explaining to Walt," he says, "that if we could double up on certain functions we could save some money. Walt said, 'We don't need to save money. Don't think about it that way. When we want to do a show we want to do it right, so don't even mention the money.' That was something Walt was adamant about, that the cost would not have anything to do with the end product."

The 16th President of the United States was another of Rogers' projects. For the 1964–65 New York World's Fair, Rogers and a team at the Studio Machine Shop began to build a body for the Lincoln head they'd developed in the early '60s. "We thought we had a really good figure," says Rogers, "We had the mouth moving with the soundtrack and we thought it was great. Walt took one look at it and said, 'Well, that's a good start, now let's really do it right.' Walt required perfection on everything. He wouldn't accept a mediocre product."

Rogers continues, "Walt's attention to detail was truly amazing. I recall a time when we were doing the last scene in the Sleeping Beauty Castle. We had all sorts of things going on: flying doves, twinkly lights, blooming flowers, you name it. Walt pointed to some small figures which were static. 'You need to have an eyelid flicker,' he said. I didn't think it would be possible—the figure was tiny, only a quarter of an inch long. Well, we finally figured out how to do it. That flicker turned out to be the highlight of the show. Everyone who went through noticed and remarked on it.

"That just goes to show," remarks Rogers, "that Walt knew what his audience liked. He always had these great, last-minute ideas that would really spark up a show."

by Betsy Richman

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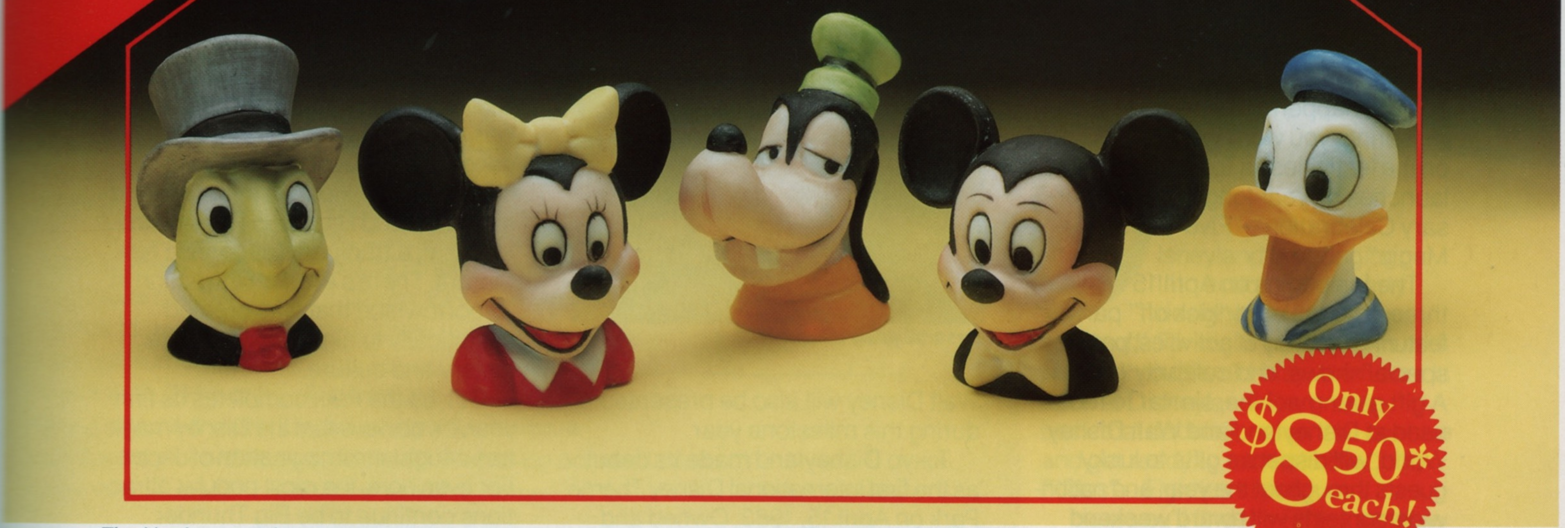

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'Ear's to the young-at-heart!

If you happen to be in Japan this spring, you won't want to miss out on the festivities as Tokyo Disneyland launches its year-long Fifth Anniversary Celebration—"Five Years of Magic."

The fun begins on April 15 with a three-day weekend "kick-off" party featuring an array of activities, parades, special shows, and celebrity guests. A gift-giver machine, similar to those used at Disneyland and Walt Disney World, will dispense gifts to lucky guests throughout the year, and nationwide contests will award weekend vacations to the Park. Tokyo Disneyland's answer to Ear Force One, "Flying Mickey," will also carry word of the celebration throughout Japan. In addition to a variety of birthday shows and a parade based on classic Disney films, a brand new stage show celebrating the genius of Walt Disney will also be presented during this milestone year.

Tokyo Disneyland made its debut as the first international Disney Theme Park on April 15, 1983. Owned and operated by Oriental Land Company, Ltd., the Park has proven enormously popular. In fact, last November Tokyo Disneyland welcomed its 50 millionth guest!

Although much like its United States counterparts, Tokyo Disneyland also offers some unique features of its own. For instance, here Main Street U.S.A. became World Bazaar and was enclosed by a massive glass canopy as protection against the often harsh climate. Housed in the second story of World Bazaar is Restaurant Hokusai, a traditional Japanese restaurant. There's even an attraction in Tomorrowland that was created specifically to highlight Japanese history and culture.

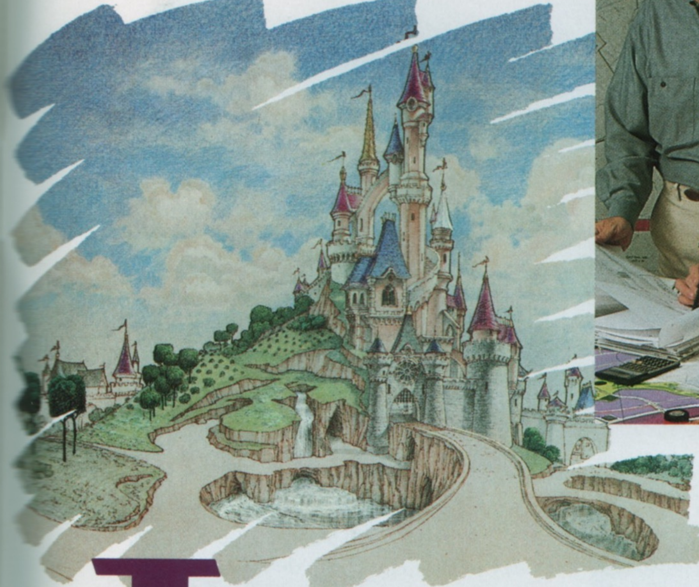
But, as the Park completes its fifth year, it's obvious that the Disney magic has caught the imagination of Japan. For even here, the most popular attractions continue to be Big Thunder Railroad, Space Mountain, Pirates of the Caribbean, and Captain EO; the fastest selling merchandise—anything with Mickey on it; and the most sought after food item—popcorn!

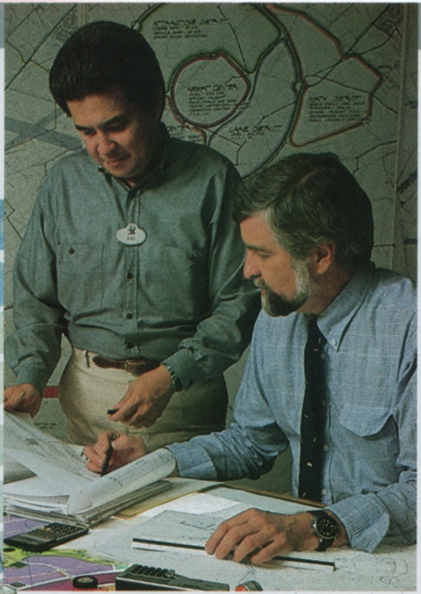
Happy Birthday, Tokyo Disneyland!

Last November Tokyo Disneyland welcomed guest No. 50 million

50,000,000人入場記念
特別ご招待券

Tokyo Disneyland guests approach Cinderella Castle from World Bazaar





At WDI, *designers plot the future of Euro Disneyland*

Left, one concept for the theme park's centerpiece

The creative team at Walt Disney Imagineering continues to move forward with concepts for the Euro Disneyland Magic Kingdom and resort areas. Renderings are being finalized in preparation for the models that precede the actual construction of the project.

Groundbreaking for the project is scheduled to take place on the site in Marne-la-Vallee sometime this year, and approximately four years after groundbreaking Euro Disneyland will be ready to receive its first guests.

■

An Easter Parade in the Park

At Walt Disney World, springtime means Easter, and the world's most famous Easter Parade. Once again the parade will be aired on ABC on Easter Sunday morning. This year Joan Lunden and Alan Thicke will do the honors as co-hosts of the broadcast.

GOOFY GAMES II

Goofing around for charity at Walt Disney World

Besides Mickey and Minnie and the gang, all dressed up in their Sunday best (the ladies sporting the finest in Easter bonnets), the parade will feature Mr. and Mrs. Easter Bunny as well as the world's largest Easter egg, and a basketful of surprises.

Walt Disney World is also proud this spring to once again host the popular "Goofy Games," an event designed to raise money for charity. During the month just before the games begin, television stations throughout the country sponsor contests to determine their teams, consisting of one sportscaster, two professional athletes and one lucky viewer. This year the games take place from April 16-28, with 25 teams competing in each of the two weeks. The winning station receives the largest "purse" to be donated to the charity they've specified. But every team that enters wins something for charity. Through the "Goofy Games," more than $150,000 has been donated to various charities over the past three years. Stay tuned to your local station, you just might have a winning team!

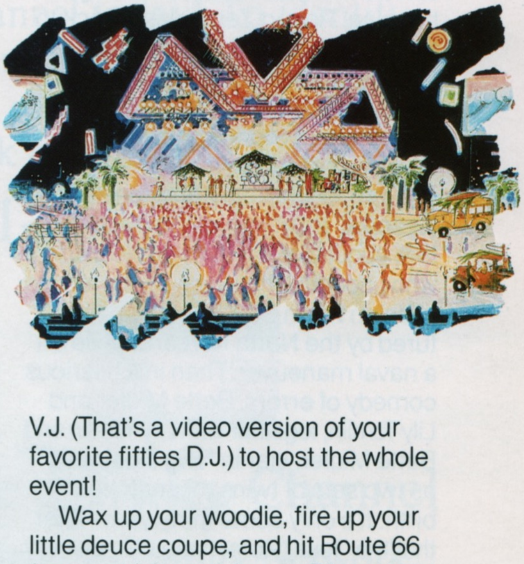
■

Disneyland is springing into action with a party designed to knock your socks off! For eight weeks, from mid-March through mid-May, the future is back at Disneyland! So, grease back that ducktail, rat up that beehive and get ready to rock into the "nifty Fifties"—Eighties style!

Here you'll find the Fifties as they were, as they could have been, and as they would be today. Music! From Elvis to the edge of the "British Invasion." "The Name Game," the "Limbo Rock," "The Bunny Hop"—you're invited to join in the biggest dance party on the block! Nerds, cheerleaders, smooth Motown crooners and jammin' "doo woppers" will draw you into the fun. This fun-filled blast to the past has it all!

There's even a wild, wild beach party planned for Videopolis, and a ramblin' V.J. (That's a video version of your favorite fifties D.J.) to host the whole event!

Blast into a Beach Party at Videopolis



Wax up your woodie, fire up your little deuce coupe, and hit Route 66 for a rockin' good time at Disneyland.

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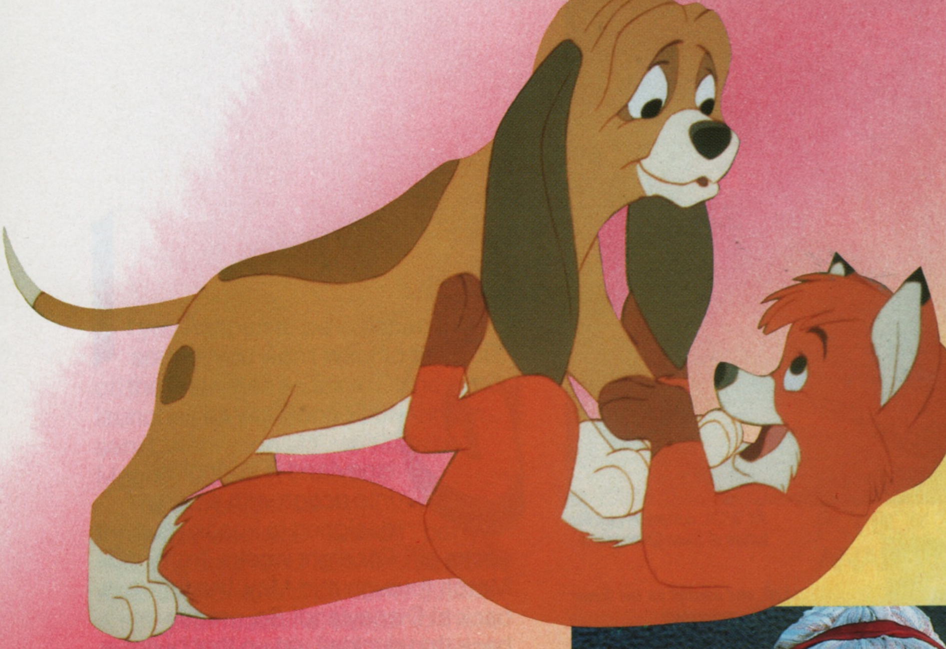

Copper (top) and Tod in their playful, younger days

The box office is blooming this spring with family fun and excitement from Walt Disney Pictures. Scheduled for its first re-release is the modern classic **"The Fox and the Hound."** Featuring the voices of Pearl Bailey, Mickey Rooney, Kurt Russell and Jack Albertson, this heart-warming, animated film is the story of a childhood friendship between two natural enemies and the powerful decision they must one day face.

An incredible blend of animated genius and live-action footage combine to make **"Who Framed Roger Rabbit?"** a film that will have moviegoers hopping. Robert Zemeckis ("Back to the Future" and "Romancing the Stone") directs this mystery/comedy about a second-rate detective and his hare-brained client who stands accused of foul play.

From Touchstone Films comes **"The Rescue,"** an action-packed adventure about a group of heroic teenagers who undertake their own daring rescue mission when their fathers are captured by the North Koreans while on a naval maneuver. Then in a hilarious comedy of errors, Bette Midler and Lily Tomlin, together with Lily Tomlin and Bette Midler, star in **"Big Business"** as two sets of twins mismatched at birth. It's only some thirty years later that the "four" women are unknowingly reunited during a frantic weekend of mistaken identities.

◆

There's mystery and adventure in Kathmandu

Spring at The Disney Channel means new movies and series. Topping the line-up is **"Night Train to Kathmandu,"** an action-adventure filmed entirely on location in Nepal. Also making its debut on The Disney Channel is **"The Hobbit,"** an enchanting animated dramatization of J.R.R. Tolkien's ever-popular novel of magic and wizardry. Then on **"The Best of Hollywood,"** look for one of the best-loved musicals of all time, **"Fiddler on the Roof,"** starring Topol as the soft-hearted philosopher, Teveye.

◆

Meanwhile, everything is just ducky in the world of Disney syndicated television. The biggest news comes from **"DuckTales,"** the enormously popular early morning cartoon series from Buena Vista Television. Thirty new episodes are in the works, and two brand new characters are soon to be introduced, each in a separate two-hour prime time special.

Currently in development to complement "DuckTales" is a new daily, first-run animated series titled **"Chip and Dale's Rescue Rangers."** The new show stars Disney's chipmunk heroes as the leaders of a secret organization, the Rescue Rangers, dedicated to pursuing cases too small to attract official action but always with far-reaching, hidden implications.

Buena Vista Television will nationally syndicate WABC-TV's successful "Morning Program" with Regis Philbin and Kathie Lee Gifford. The new program, **"LIVE with Regis and Kathie Lee,"** will be beamed live via satellite daily.

◆

Topol brings life to the "Fiddler on the Roof"

Regis Philbin and Kathie Lee Gifford host new daily show

Baggins leads an intrepid band in "The Hobbit"

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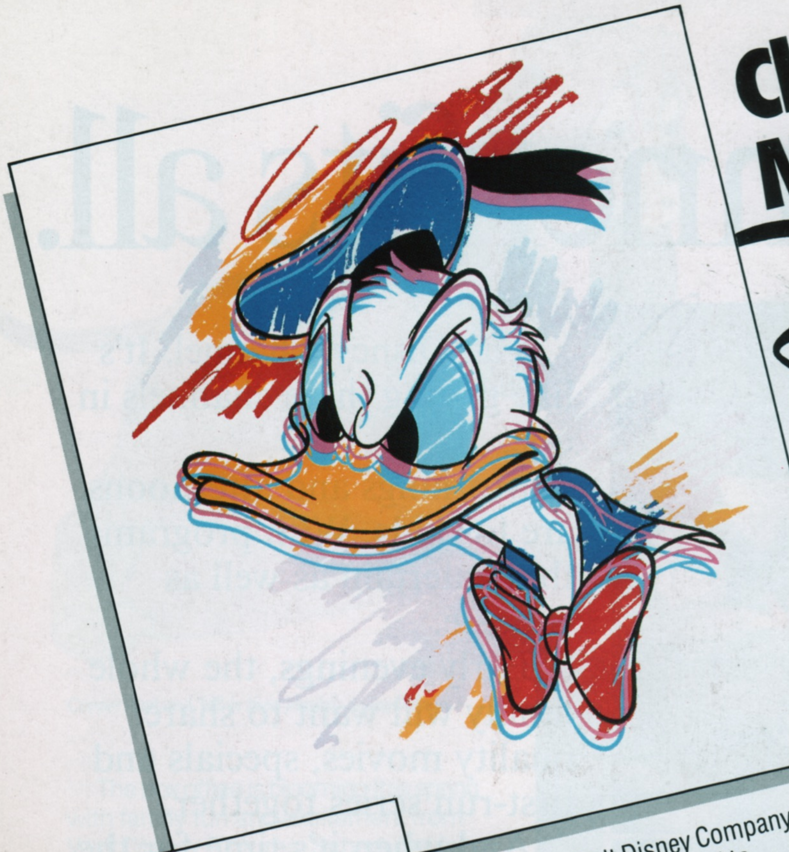
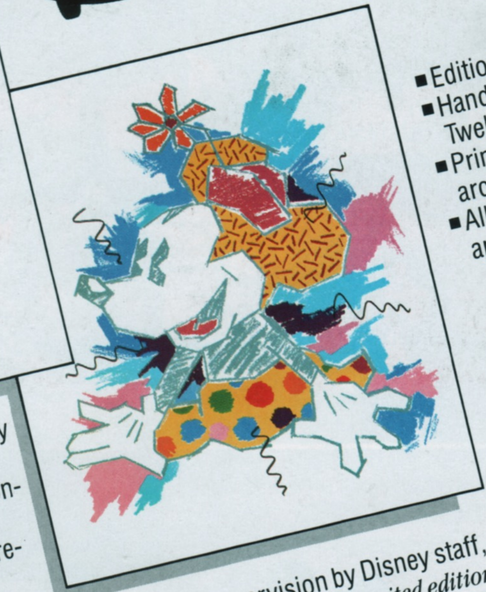


Classic Modern Disney



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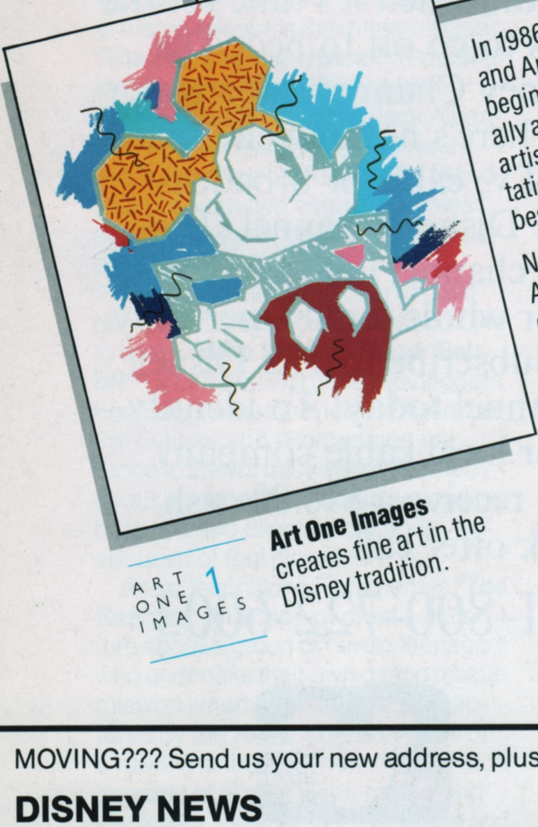

Art One Images creates fine art in the Disney tradition.

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